

UNIVERSITY OF MICHIGAN
LIBRARY
ANN ARBOR, MICH.

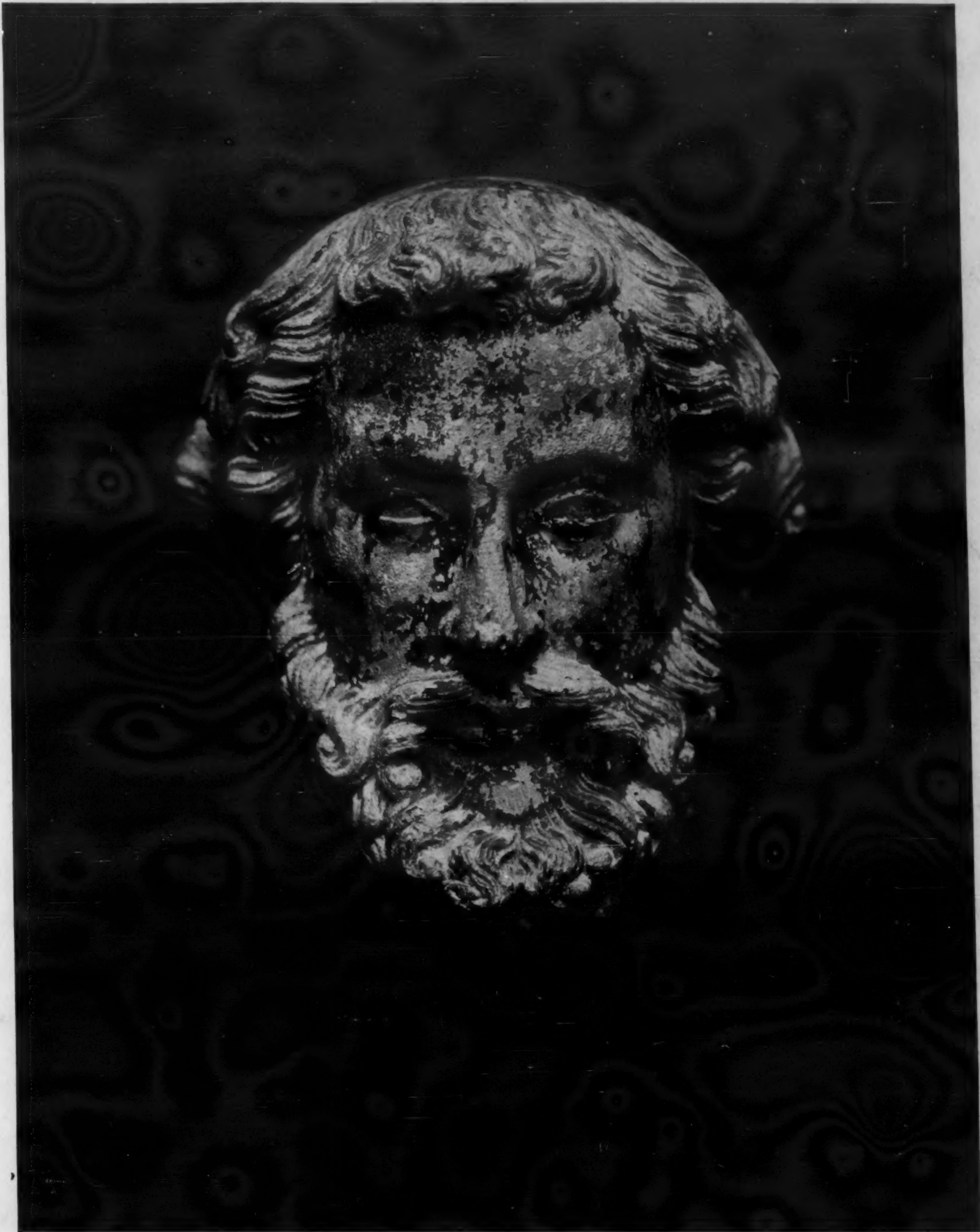
NOV 21 1930

The ART NEWS

VOL. XXIX

NEW YORK, NOVEMBER 22, 1930

NO. 8—WEEKLY



XIIIth CENTURY STONE HEAD

From the Cathedral of St. Denis, France

Included in Demotte Inc.'s exhibition of "Sculptured Portraits
Through The Ages" on view until December 15th

PRICE 25 CENTS

FOR THE ATTENTION OF AMERICAN MUSEUMS



ADORATION OF THE MAGI

by PIETER COCK VAN ALST

Measurements: Extreme height 42 $\frac{3}{4}$ in.; width 48 in.

This fine example, which is ascribed to Pieter Cock Van Alst by Professor Paul Ganz, was formerly in the collection of the famous Cardinal Mercier. It is illustrated and scientifically described in the *International Studio*, Volume LXXXV, on pages 27 to 29. It is now offered to museums for sale at a soundly conservative price.

THE GALLERY OF P. JACKSON HIGGS

11 East 54th Street
New York

The ART NEWS

S. W. Frankel, Publisher

NEW YORK, NOVEMBER 22, 1930

Venetian Art In Van Diemen Gallery Show

Artists of the Golden Period of Italian Painting Seen in Exhibit Ranging From Titian to XVIIIth Century Masters.

Many of the great names of the golden period of Italian painting are to be found catalogued at the Van Diemen Galleries for their current exhibition of Venetian Masters. Having brought together in previous years important collections of works by Van Dyck, Rubens and Cranach, and encouraged by the recognition of such presentations by educational groups, as well as collectors and connoisseurs, the Van Diemen Galleries have expended their best efforts in rounding out a selection of works by Venetian masters that serves to exemplify the course of Venetian painting from the time of Titian up to the XVIIIth century. Paris Bordone, Jacopo Bassano, Cima de Conegliano, Palma Vecchio, Tintoretto, Titian, Pordenone, Veronese, Guardi, Canaletto, Longhi—here are some of the resounding names that have come down the centuries as proof of the artistic prowess of those sea-faring Italians who made their home among the curving canals of Venice.

The most striking canvas in the Van Diemen collection is Tintoretto's large "Resurrection," which comes from the von Nemes collection in Munich. This work is considered to be the master's first version of the subject and there are drawings in the British Museum which serve to substantiate this theory. The Saviour is poised dramatically above the open tomb, about which the sleeping figures of the soldiers are dimly seen, and the whole upward trend of the central figure is handsomely sustained by a curious foreshortening of the limbs, by the introduction of a standard with fluttering red pinion and by the use of flashes of light from a cloudy sky which throw into relief certain salient parts of the torso. It is a completely realized canvas, and is of a rich tonality, the sky, at the top of the picture, running into deep blues approximating black, a color seldom seen in the Venetian treatment of sky. A nimbus of sultry, ochreous hue sets off the Saviour's head, and there is a constant shifting of line and accent throughout the painting.

A second Tintoretto of equal power and quality is the "Portrait of the Doge Mocenigo," from the Barriolhet collection in Paris, rated "entirely by the master's hand" by Dr. von Hadeln, and most probably the portrait mentioned by Ridolfi in 1648 as in possession of the Doge's descendant, Toma Mocenigo in Venice. The whole canvas is of a fine russet tonality, with the flesh tones and various ornaments of the rich brown robe standing out with luminous insistence. Two other Tintoretto portraits, another likeness of a Doge and a portrait of Alvisio Vendramin, are in this artist's familiar manner, in a redder tonality than the first mentioned portrait, and in a somewhat broader style. The Titian, "Portrait of a Nobleman," is cast in that ample mold of form so characteristic with this painter. The sitter's bulk looms

(Continued on page 7)



"THE RESURRECTION"

Included in the exhibition of paintings by Venetian masters now on view at the Van Diemen Galleries

By TINTORETTO

Pierre Roy, With His Toys and Bijouterie Makes Gay American Debut at the Brummer Gallery

By RALPH FLINT

Another French artist, Pierre Roy, makes his appearance at the Brummer Gallery this week, but unlike the flock of other painters from France who practically turn Manhattan into another Paris, he comes before the New York public in his first—his very first—one-man show. But this does not mean that Mr. Roy is any novice; rather he is an arrived painter, a man of fifty-five or so whom Joseph Brummer has had under his wing, so to speak, for some time. This precedence over Paris for Mr. Roy's grand debut argues the vast importance that the New York market must hold in French eyes today, and I trust that Mr. Brummer's judgment in bringing his "find" to this country for his first big attack will be well rewarded. Surely the work of this original artist justifies his patron's enthusiasm, for it is the kind that "hits" one straight away, not through pictorial audacity of color or

arrangement or style—although these Roy canvases are quite as original as anything on the shelves today—but through the sheer charm of their invention and the delightful blend of sophistication and naïveté that he so abundantly displays.

Mr. Roy is a fantast rather than surrealist, weaving his patterns out of strangely combined though common enough elements, and investing them with titles that have a quaint flavor of their own. His symbology is far less esoteric, I should say, than Miro's, and may be taken more calmly, although there may be a wealth of hidden meanings tucked away among the scrolls and shells and other what-nots of the artist's pleasure that are only for the initiated. But it seems, at first glance, a relatively untroubled genius at work among dearly cherished ob-

jects of this mundane world, playing sly tricks with his toys and bijouterie, making one jump a little perhaps—as in the startling "Danger dans l'Escalier," where a very sinuous green serpent descends a staircase quite as thrillingly as Duchamp's famous nude—or just simply fascinating one with some delicate invention like his "La Fin des Mauvais Jours" with its gleaming beaker crowned with a wreath of pink and mauve convolvuli (a fine little souvenir to offer in an antechamber of the Stock Exchange to bolster up bearish members). Or again, Mr. Roy, with all the delicate feeling of a "little master" for precious color and chiaroscuro, raises a cup of ruby wine in another of his whimsical homages and suspends a cluster of fragile birds' eggs nearby. For why? I know not. Neither do I fathom his

(Continued on page 4)

French and Co. Brings Rare Bed To America

A Magnificent State Bed Once Occupied by Charles II and Acquired by French & Company Is Valued at \$50,000.

A state bed once occupied by Charles II, richly draped in XVIIIth century red velvet and ornamented with exquisite embroideries, has recently been brought to America by French and Company. It is generally regarded by connoisseurs and collectors as one of the finest specimens of its kind in existence.

This type of bed was made for royal palaces and also found its place in those residences, whose masters were privileged to receive members of the royal family from time to time. The bed was usually placed in a room decorated to receive so imposing an object generally designated as the "King's Chamber," the "State Bedroom," "Queen's Bedchamber" or by some similar title, indicative of the importance of this particular chamber. Under the circumstances, therefore, it is obvious that the design of a bed of this character was given the utmost attention. The finest materials were utilized in the coverings and the draperies.

The hangings and coverings of the few state beds still extant are for the greater part of damask or figured velvet and to our knowledge this is the only representative of its kind in which the materials used are beautiful rich red velvet combined with exquisite embroidery work, as well as the unusual abundance of gimps and fringes. The present specimen was formerly in the collection of the Right Hon. the Earl of Guilford of Glemham Hall, Suffolk, and according to tradition was originally made for his ancestor, Sir Dudley North, who married one of the daughters of Elihu Yale after whom Yale University was named. Direct descendants have occupied Glemham Hall since. The bed has been in this palace since its inception and was only recently removed from there and placed on exhibition in the Ipswich Museum, from whence, after its recent purchase by French and Company, it was sent to this country.

The bed is illustrated in plate 2, opposite page 22, of *The Age of Walnut* by Percy Macquoid and is described in the text as follows:

"A very perfect bed, in untouched condition, is given in Plate II. This was made in the reign of Charles II for Sir Dudley North and is still at Glemham Hall, where he lived, and in possession of a member of the same family. The cornice to the tester headed by ostrich plumes, and the four bold mouldings are covered in crimson velvet of the finest quality and embroidered on the lower member with a delicate arabesque of flowers in cream-colored silks; from this hangs a valance of crimson velvet with a deep border of white, buff and silver gimpure and embroidery, edged with a thick fringe of brown, cream and tawny tassels; the valance is paneled at the corners with a very highly raised embroidery, the edges being frogged and looped. The ceiling of the tester is of cream embroidered satin, the back being in alternate plain and draped

(Continued on page 5)

Pierre Roy in American Debut At Brummer's

(Continued from page 3)

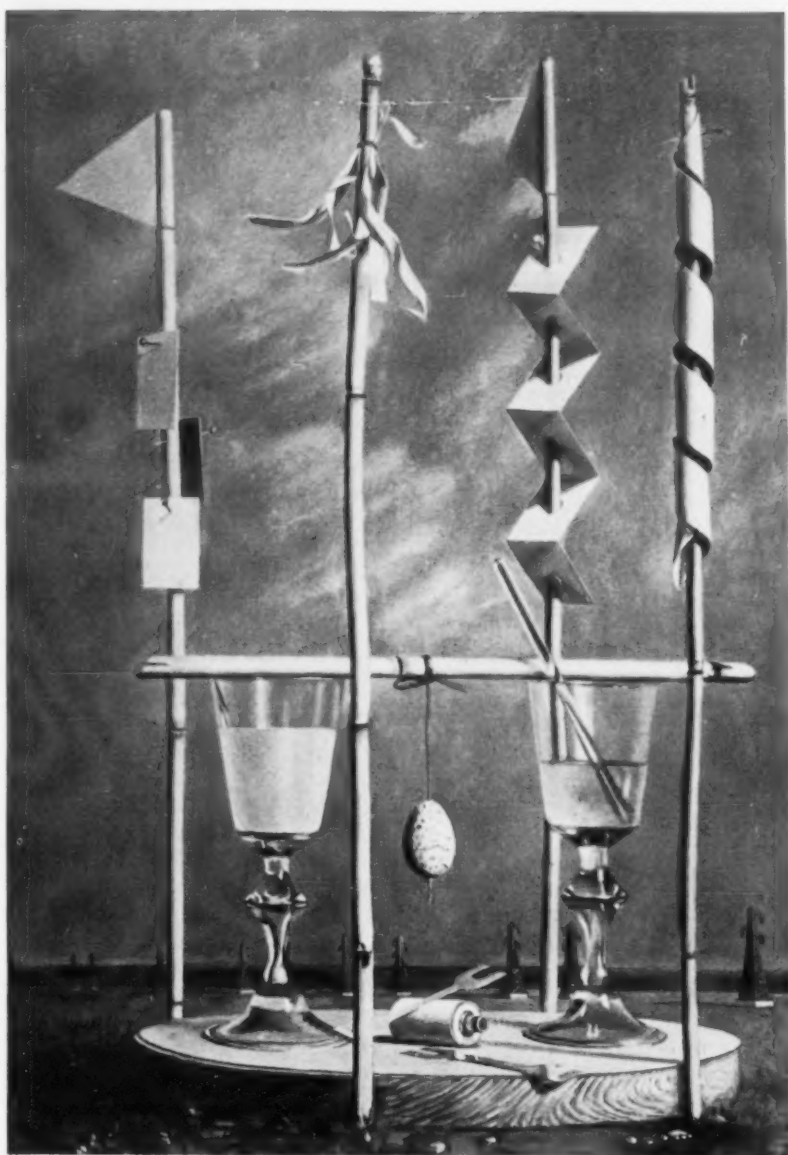
egg-motive with the dollar watch for the "L'Heure d'Ete"—unless the artist had risen very early on a summer's day for a bird's nesting expedition in some French forest.

But it is all so persuasively put forth, this symbolism, so perfectly unique in conception, and so well painted withal, that there is no gainsaying that the artist is a fantasm of the first rank. His "Electrification des Campagnes," with its funny little structure of poles trimmed with paper rolls and twisted ribbons is surely satire. And there must be a good joke lying back of the interior with a well convoluted green paper serpent tacked to the wall with attendant eggs on guirlande and a large cart wheel alongside. I should take the wheel (which occurs in his work at various times) as an expression of a roving nature, for he has evidenced his desire for travel—in the "Projet de Voyage"—by reproducing a room of his own upon the wall of which he has painted an effigy of a railroad engine, probably as a mental point of departure during hours of rumination. Like Georgia O'Keeffe, he loves to dwell on chance bits of nature that have intrinsic beauty, like flowers and shells and odd bits of wood and metal that nature has polished and refined. His "Adrienne Pecheuse" is one of the most delightful compositions, showing an interior hung with lovely green fish along the walls and a woman fishing in a stream which flows past the door at the rear. All of his fancies have to do with things seen and handled by us all, only he garlands a common or garden tap with exquisite flowers when the rest of us would most be likely be calmly washing our hands.

M. Roy's main figure composition is equally engaging, for he has done a bird's-eye view of a communion scene with a host of celebrants in fine formation, their vestments all tinged a beautiful robin's egg blue. M. Roy shows what can be done with the merest necessities of the daily round from a compositional and rhapsodical point of view, and his style, so calmly detached from the vibrant display of whorls and patches and bright modernistic stripings of today, is as detached and serene as Desplau's. America is pleased to welcome such a charming and original artist, and salutes him roundly, trusting that, however late in the day his debut has been achieved, that he will be often with us.

ROMANESQUE ART FOUND NEAR ROME

ROME.—During some restorations which have been going on in the Duomo di Civitacastellana, not far from Rome, there have been several interesting discoveries of XIIIth century pictures, in an arch which has long been walled up. These include two groups of figures, in one of which are represented seven saints, among them St. James the Apostle. In the other work, representations of the Madonna with the Child Jesus, St. Michael Archangel, St. Peter, St. Paul and St. Catherine may be found among the seven figures. It has been proved on investigation of these works that they belong to an antique Romanic church of the XIIIth century.—K. R. S.



"THE ELECTRIFICATION OF THE COUNTRY" By PIERRE ROY
Included in the first American showing of this artist, now current at the Brummer Galleries

Japanese Art in Detroit Exhibit Shows Wide Diversity of Style

By BENJAMIN MARCH

DETROIT.—To imagine that there is in Japan any greater uniformity of theory or style in the practice of painting than prevails in the United States is to suppose that the art of that art-loving country is dead. Actually the schools are many and active; special groups rally round the leading artists, and both individual and group secession is no uncommon phenomenon. The major division is between the painters who work in the Western manner and those who follow the Japanese tradition, but among the latter, with whom we are now concerned, the groups are numerous.

The Araki school, centering first about the great Araki Kampo (1831-1915) and now about his son, Araki Jippo, may be regarded as a Tokyo offspring of the Shijo school which has flourished in Kyoto since the days of Maruyama Okyo (1733-1795), its most influential exponent. Seeking a naturalism, the desire for which was no doubt stimulated by Western painting known through the Dutch at Nagasaki, Okyo studied directly from nature more assiduously than had any of his predecessors, observing, understand-

ing, sketching, both the forms and the movements of animals and birds, but never departing from Japanese tradition in his technique. His interest in nature was not restricted, but in the old classifications of Chinese painting, from which Japanese pictorial art is derived, birds and flowers comprise one of the four chief subject groups, and it is in this group that the Araki school specializes.

Jippo himself is a master of that subtle and almost infinitely variable pigment known to us as Chinese ink, accomplishment in the use of which for both writing and painting is the basis of traditional Japanese technique. The work of most of the members of the group, however, is characterized by the brilliantly decorative use of vivid, often thickly opaque mineral colors, frequently emphasized or even blended with gold. And the Japanese genius for balanced and rhythmic design in composition, with an harmonious adjustment of the significant blank spaces that tell us as much as the painted forms in Far Eastern painting is dominant.

Painting in the Japanese style today is essentially a revival and perpetuation of the older forms. During the

early days of the Meiji period (1868-1912), taste for the native tradition ebbed low and characteristic Japanese art seemed likely to become merely historical. Then, largely through the influence of the American Professor Fenellosa, who went to Japan in 1878, the regeneration occurred which has led to renewed popularity and increasing patronage for the peculiarly Japanese art forms. If the work of the revival seems still to be concerned chiefly with grace and elegance of execution and to lack somewhat of the hard vigor of a fresh creative movement, the history of Japanese painting justifies the faith that from it will come a new and definitely Japanese modern art.

NEW TREASURES FOUND IN ITALY

FLORENCE.—Recent restoration work has brought important vestiges of mediæval fresco decoration to light in the church of San Lorenzo at San Gimignano reports the *Herald Tribune* of Paris. This ancient township, styled by Swinburne the "city of beautiful towers," is now a foremost touring centre within an hour's motor drive from Florence.

The removal of accretions in San Francesco at Pescia has also restored its original aspect to that church, which preserved the only near-life portrait of St. Francis.



By Royal Appointment
To Their Majesties
The King and Queen



HARMAN & LAMBERT

(HARMAN & CO., LTD.)

Experts in Antique Silver and Jewellery



Three Antique Silver TANKARDS
in our stock, made in successive years
of the reign of Charles II, A. D.
1681-2-3.

Newcomb-Macklin Co.

PICTURE FRAME MAKERS

45 WEST 27th STREET
BET. BROADWAY & 6th AVE.

NEW YORK

STOCK FRAMES

On hand in regular sizes
for immediate delivery

Catalogues sent upon request
GEORGE A. MCCOY, Manager



Art Gallery and Work Shop
400-402 North State St., Chicago, Ill.

DEMOTTE

INC.

SCULPTURED PORTRAITS THROUGH THE AGES

Until December 15th

CHAGALL

Until December 6th

NEW-YORK

25 EAST 78th STREET

PARIS

27 RUE DE BERRI (VIIIe)

177 New Bond Street,

London, W. 1

Cables: Harlamsilv, Wesdo, London

HABAN WARE TO BE SEEN IN BROOKLYN

A new and interesting exhibition of pottery is now to be seen at the Brooklyn Museum. It is a collection of ware made by the Haban sect in North Hungary and Transylvania in the XVIIIth and XIXth centuries. This pottery was made by descendants of the group who, in the XVIth century, persecuted for their religious beliefs in Switzerland and Germany, finally found refuge in Hungary. There they lived unmolested and were allowed to follow out their own convictions in literally carrying out the teaching of the Bible to sell all and give to the poor. Each man, consequently, became a skilled craftsman who worked for the benefit of his brethren as much as for his own. It is believed that the name Haban was given to the sect in derision, the word Haban being a corruption of the German word meaning "to have." Today the group is classified with the Anabaptists.

In the XVIIIth century there was a settlement of Anabaptists in Pennsylvania where they were known as Mennonites. These emigrants carried their arts with them, and one can plainly see a family resemblance between the Haban ware and that of the Pennsylvania Germans.

The collection now on view also bears a strong resemblance to Italian majolica, as the Habans sent their representatives to Italy to study the making of low-fired, soft pottery. The colors are rich and strong: blues, greens, yellows and browns—with light shades of pink and lavender on some pieces, probably indicating a later date. At the same time, the locality where the ware was made gives an indigenous character in its use of floral forms, birds and stags.

Local demands likewise modified the designs, as the Habans, although they lived in isolated communities, supplied pottery to all the people around them, even as far as Poland.

The pottery exhibited comprises pitchers for wine and plates for food. The guild pitchers bear dates and the emblems of the guilds, while personal pitchers give the names of the owner, pictures of patron saints and guild emblems. As for the plates, they bear the same designs and were originally copied from pewter.

After exerting very considerable influence upon the domestic arts of central and eastern Europe, the Haban communities declined, and, at last, about the end of the XVIIIth century, ceased to exist. Individual potters, however, still survive in Slovakia, and efforts are being made by the Czechoslovak government to foster their art.

No other collection of old Haban pottery exists in America, nor is the old ware seen in Europe outside of local museums.



"PORTRAIT OF REAR ADMIRAL JOHN WILLET HOOD"

By GILBERT STUART

Loaned by Mr. Louis Bamberger to the retrospective exhibition of American painting now current at the Newark Museum

French & Co. Acquire Rare Bed

(Continued from page 3)

panels of the same and the early scrolling above the pillows is also covered with the embroidered satin; the quilt matches in material and design. The posts are small and octagonal and were originally covered with cream satin; the feet finish in removable bases of scrolled design, painted and carved with gilded cherubs. This bed is of about the date 1670 and was slept in by Charles II."

Comparatively few examples of state beds are still extant, such as the state bed at Knole and beds of the same type at Hampton Court, but there are no beds known which incorporate the beautiful embroidery work which is one of the most noteworthy features of this bed. It is in remarkable state of

preservation, being entirely intact. The beautiful color of the red velvet hangings, mellowed by time and of ruby-like sheen, is particularly noteworthy.

In addition to being illustrated in the above-mentioned book by Macquoid, the bed is also reproduced on page 413 of *English Homes* Period IV, Vol. I by Avery Tipping, which shows the bed in place in the state bedchamber at Glemham Hall.

It may be of further interest to note that at one time Glemham Hall originally contained the celebrated set of four Indo-Chinese tapestries originally ordered by Elihu Yale about 1700. These were later acquired by French & Company and are now in the permanent collection of Yale University.



A part gilt Tankard and cover, with 8 panels engraved with coats of arms, by Veit Koch, Breslau, circa 1580. Height 4½ inches.

A silver gilt Tankard and cover by Christoff Effenhauser, Augsburg, circa 1570.

Two rare pieces from my collection of Early German Silver

SPECIAL TERMS TO THE TRADE

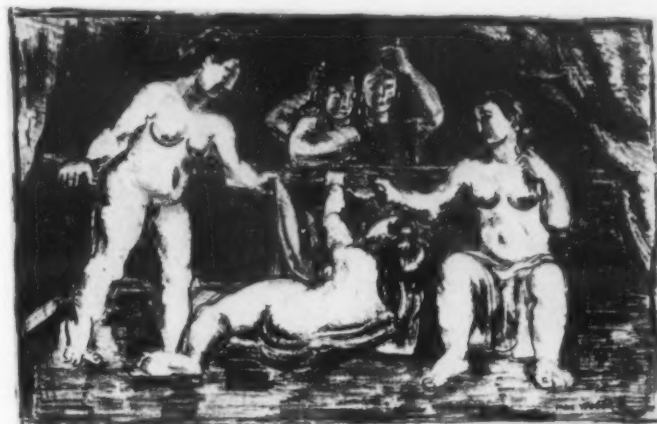
RARE ENGLISH & CONTINENTAL SILVER, MINIATURES, ANTIQUE JEWELS, FINE SNUFFBOXES

Cables: "Euclase, Wesdo, London"

S. J. PHILLIPS

113, NEW BOND ST., LONDON, W.1.

Established 1870



"THE MIRROR"

by Max Weber

PRINTS BY LIVING AMERICAN ARTISTS

GRAND CENTRAL ART GALLERIES

THE FINEST CONTEMPORARY AMERICAN ART

15 VANDERBILT AVENUE NEW YORK CONSERVATIVE AND MODERN PRINTS OF THE HIGHEST QUALITY

F. KLEINBERGER GALLERIES INC.

ESTABLISHED 1848

ANCIENT PAINTINGS and OBJECTS OF ART

PRIMITIVES Of All Schools



12 EAST 54th STREET NEW YORK

THANNHAUSER GALLERIES

BERLIN BELLEVUESTRASSE 13

LUCERNE HALDENSTRASSE 11

Signed XVIIIth Century Furniture Feature of Spreckels Sale

The Villa Baratier, the home of Mr. and Mrs. Claus Spreckels on the Riviera, has long been famous for its magnificent furnishings, including signed furniture, rare objets d'art, paintings, and wall panels. Many of the items are of the finest museum quality, and all are in perfect condition, due to the continuous and expert care bestowed upon them. Object by object the collection has slowly grown by purchase from other fine collections, obtained through art dealers and connoisseurs of international reputation.

Owing to the fact that a decision has been made to dispose of the villa where the collection has been housed, the contents are to be sold at the American Art Association-Anderson Galleries, Inc. on the afternoons of December 5 and 6. The exhibition will begin November 29.

Writing about the paintings, Mr. Spreckels has this to say:

"We consider exceptionally fine the head by John Hoppner, believed to be a portrait of young Sheridan; 'La Jeune Dame aux Raisins' by Drouais; the large canvas by Diaz representing Hebe; and the charming landscape view of Monterey by my close compatriot, William Keith, considered by many one of the very best examples of his work."

Among the outstanding pieces of furniture is the magnificent marqueterie commode by Jacques Pierre Latz, equal to any of the handsome Régence commodes in the Mobilier National or the famous Wallace collection. This piece bears the impressed signature, "J. P. Latz, M. E." Latz was not only maître ébéniste, but in 1741, ébéniste privilégié du roi. One of his commodes is in the Louvre and another has been reproduced as "a most perfect example of the Louis XV style." The piece in the collection, made in the second quarter of the XVIIIth Century, has a bombé front with two drawers, the serpentine lines of the drawer fronts being particularly fine. The

splendid mounts on this commode are attributed to Gouthière. The marqueterie is of tulipwood veneers in a floral pattern on a ground of rosewood and mahogany.

A second signed piece, by the famous ébéniste, Maurice Kopp, is another commode enriched with marqueterie designs of garden flowers, urns and meanders on citronnier and satinwood grounds. The mounts are particularly handsome. Kopp's clientele included the Duc de Liancourt and the Maréchal de Beauvais, and it is recorded of him that the extravagance of ornamentation and beauty of workmanship lavished by him upon his pieces in his efforts to please his patrons, reduced him to bankruptcy in the year 1787.

Bearing the full, impressed marks "C. Topino, M. E." is the magnificent secrétaire à abattant by Charles Topino, about 1780, with its remarkable globes in marqueterie on the returns, which also show the outlines of the American Continent and bear the inscription "Pacifique Océan." This secrétaire is not only of great importance for its beautiful craftsmanship, but because of Topino's place in the history of XVIIIth century French cabinet making. Made maître ébéniste in 1773, and counsellor of the syndicate in 1782, this creator of magnificent furniture today has pieces bearing his signature in the Palais de Fontainebleau, and in the Doucet and the Alphonse Kann collections.

A set of four armchairs by Nicolas Blanchard are likewise of great importance. They are covered with finely woven Beauvais tapestry, designed by Monnoyer in a motif of flower-filled urns.

Another rare item is the Louis XVI mahogany extension dining-table, an outstanding example of the second period of Jean Henri Riesener's work (1734-1806). The table-top forms a remarkably fine broad oval when not extended, being composed of two demilune consoles.

In addition to the Latz and Kopp commodes already mentioned, there are numerous examples of the Louis XV and Louis XVI periods. The marqueterie commode, early Louis XVI, signed, but with the signature undecipherable, is an interesting transition piece. In this, the front and returns are paneled in a severe manner with Chinese meanders; the marqueterie of



COMMODE BY JACQUES PIERRE LATZ
FRENCH, XVIIIth CENTURY
Included in the sale of the Spreckels collection at the American-Anderson Galleries on December 5 and 6

the lower panel bears attractive emblems and bouquets in the European taste, but the upper row design is of tea bowls and other vessels after the Chinese manner.

Selected at random, to give an idea of the furniture as a whole, one might also mention the fine carved and painted armchairs of the Louis XVI period (about 1780) with fine pavot needlework, as well as a carved walnut armchair from the Royal Garde-meuble, with a beautiful frame of about 1730, carved in laurel leaf and acanthus design. The arched back and the seat are covered in Savonnerie which was made for King Charles X by Grégoire of Lyon.

Among the fine French beds, which enrich the collection, are two early Louis XVI carved testers, gilded and decorated and some very interesting examples of the *lit de repos*. Among the latter, are two examples of the Régence period which came from Jacques Seligmann and Fils. One of these pieces, measuring eight feet by four, has the back crested with love birds in cartouche, the carving of which indicates a master hand. The wrought iron field bed is a most graceful example of the Directoire in the form of an attenuated lyre.

Very important, too, are the boiseries and mantel which have been removed from the grand salon and the main bedroom. The woodwork of the Louis

merly the property of the Duchess of Manchester.

Other architectural decorations to be sold are various lacquer screens and doors, all K'ang-si. Highly notable among these is a twelve-fold Coromandel screen, painted both on the front and back, with signatures.

The collection, it should be mentioned, abounds in Chinese bibelots, whether they be ceramics or ornaments in red or cinnabar lacquer.

There are also many continental porcelains, including statuettes, birds and flowerpots.

Among the sculptured pieces is a fine work in marble signed by Pierre Julien, 1781, which was exhibited in the Salon of that year as the property of a M. de Duplas. It represents the young Bacchic maiden, Erigone, perched on the back of a goat. The piece is accompanied by a certificate from Paul Gouvert, Julien was a pupil of Guillaume Coustou, who also is represented by a pair of terra cotta satyrs, similar work by whom is to be found at Versailles.

Canova's "Madonna and Child," which stood in the open piazza at the Villa Baratier against a background of dark trees, is five feet high in fine Carrara marble and is signed "A Canova."

As for the bronzes in the collection, a pair of statuettes, "Baigneuses," are signed by Falconet. "Nessus and Desjanira" by Gianbologna (1524-1603) resembles work by this artist in the Kaiser Friedrich Museum in Berlin. And a pair of oval bronze medallions, from the succession of Eugene Brämer, 1913, are both signed "Clodion."

P. & D. COLNAGHI & CO.

(Established 1760)

DRAWINGS
ETCHINGS



DRAWINGS
ETCHINGS

LITHOGRAPHS, WOODCUTS, BY THE
OLD AND MODERN MASTERS

EXPERTS, VALUERS, PUBLISHERS

144-145-146, New Bond Street LONDON, W. 1

Cable Address, Colnaghi, London



WE ANNOUNCE THE REMOVAL
OF OUR NEW YORK SHOP TO

20
EAST
57

(Between 5th and Madison Avenues)

FREEMAN
OF LONDON

"The English Silversmiths"

Robert C. Vose

(Established 1841)

PAINTINGS

by Old and Modern Masters

CARRIG-ROHANE
Carved Frames

559 Boylston Street
Copley Square BOSTON

C. T. LOO & CO.

48 Rue de Courcelles, Paris
559 Fifth Ave., New York

Chinese
Antiques



Branches

SHANGHAI

PEKIN

The NEWHOUSE GALLERIES



"Mrs. Staunton, Her Son and His Chinese Servant"
By John Hopper.
Size 58 x 65 inches.

PAINTINGS

New York
11 EAST 57th STREET

St. Louis
484 N. KINGSTON HIGHWAY

VENETIAN ART AT VAN DIEMEN'S

(Continued from page 3)

up massively, and the heavy character of his face and hands fit well into Titian's full bodied treatment. Dr. Bode pronounces it a "genuine, excellent work by Titian about 1545-50." Dr. von Hadeln and Dr. O. Fischel are also enthusiastically minded over this canvas, and it is to be reproduced in the next edition of the volume on Titian, *Klassiker der Kunst*.

Bartolommeo Veneto's "The Three Sisters" (this attribution is made by Dr. von Hadeln, although Dr. Gronau is inclined to place it to the credit of Cariani) is one of the most lively panels in the collection with its trio of quaintly coiffed heads set engagingly in a row. There is a certain freshness in the composition that gives the painting a rather modern look, like so many of the early Italian paintings, and there is a fine simplicity in the modelling that renders it unusually attractive. The small Veronese, small for that master of the grand manner, is a "Betrothal of St. Catherine," from the Lichtenstein collection in Vienna, clear in color, if wanting somewhat in vigor of brushwork. It has an interestingly arranged group of angel heads at one side of the composition and is agreeably set forth in well contrasted tones of rose and blue and green. The small cima, depicting Saint Jerome with his attendant lion crouched submissively in one corner is in that master's delicate tonality and is attractively surrounded by a sweet landscape setting. The Guardi, a view of San Giorgio, that lovely ecclesiastic pile that fronts the Piazzetta across the still lagoon, is given all the verve and sparkle common to this purveyor of the scene Venetian. It is from the collections of Charles Bushnell in London, and of Charles and Maurice Kann in Paris, and was cited in *Les Arts* April, 1929, by Marguillier. Antonio da Canale, called Canaletto, whose visions of his beloved Venice are equally authentic if less intriguing than Guardi's, is here in the Van Diemen group with two examples of his art, a "Riva degli Schiavoni" and a "Palace of the Doges," the latter from the Sedelmeyer collection in Paris and selected by Dr. Bode for

GERMANY MAY LOSE TWO IMPORTANT ART TREASURES

BERLIN.—To the great relief of German art circles, Vermeer's painting in the museum at Brunswick will not leave its present abode. New alarm, however, is felt lest "The Dance" by Watteau and "The Draughtsman" by Chardin may be taken away. These paintings came into the possession of the crown prince through an agreement between the government and the former imperial family, and it now transpires that negotiations are under way to sell these works abroad. Owing to the lack of funds, the Prussian government has not been able to make use of its option on them, and the term of the option has expired.

Both paintings are on the list of nationally important objects, the exportation of which is not allowed without special permit. Possibly arrangements will be made for the Watteau to leave the country on condition that the Chardin becomes the property of the Berlin Museum.—

F. T. D.

exhibition in Berlin in 1914, while the former hangs from a private collection in Munich, and is characterized by Dr. Herman Voss and G. Fiocco as being "original, choice and of the period between 1750-60." A "Venetian Interior" by Pietro Longhi (1702-1785) is rated by Dr. Bode as a "very interesting work." Two canvases by Paris Bordone, a "Venus and Cupid," and a "Portrait of a Lady" are certified respectively by Dr. Bode and Dr. von Hadeln. The other works by Amigoni, Bassano, Bonifacio Veronese, Cariani, Natalino da Murano, Palma Vecchio, Pordenone and Andrea Schiavone are all well accounted for by collectors and learned authorities.

AMERICAN ACADEMY OPENS NEW GALLERY

The majority of the forty-five painters, etchers and engravers and twenty-two sculptors and thirteen architects, members of the American Academy of Arts and Letters and its subordinate group, the American Institute of Arts and Letters, are presented in an exhibition of their works now on view at the new Academy Building, Broadway and 155th Street. The first event of its kind given by the combined organizations, this all-American exhibition was formally opened on November 13, and to the public two days later.

With few exceptions all the artist members are displaying from one to five of their leading works. The showing occupies the art gallery of the new building and also the exhibition room of the old Academy across the terrace from it. The event not only marks the opening of the new art gallery but is the first of a series of exhibitions there, expected to prove widely interesting to the public.

Some of the works displayed have been sent from France, Germany and Honolulu. Many private collectors and several art galleries have loaned works for the occasion. Among the former are Frank A. Vanderlip, Parker Stone, Mrs. Henry C. Frick, McKim, Mead and White, Alfred MacEwen, H. J. Albright and George D. Pratt. Among the galleries co-operating are the Macbeth, Kraushaar, Babcock, Milch, Grand Central, Chicago Art Institute, Brooklyn Museum, Museum of Fine Arts, Boston; Corcoran Gallery of Art, Grand Rapids Library, Newark Museum and the Rochester Memorial Art Gallery.

The policy of the American Academy of Arts and Letters has been to hold one-man exhibitions of work by distinguished American artist members. After May 15, the closing day of the group exhibition, this policy will be reverted to. Mr. Archer M. Huntington made financial provision several years ago for a program of two exhibitions a year of the work of individual members, either living or deceased, providing a fund for the purpose. Edwin Austen Abbey, William M. Chase, Joseph Pennell, Edwin H. Blashfield, Timothy Cole and Childe Hassam are among those who have been honored with exhibitions up to the present time.

KNOEDLER



"Portrait of Frances Kinde-sley" by Romney

EXHIBITION OF PAINTINGS BY

STEWART CARSTAIRS

OF CANALS AND BOATS IN CHINA

REMBRANDT ETCHINGS

UNTIL NOVEMBER 29th

14 EAST 57TH STREET
NEW YORK

MUNICH
Briennerstrasse 12

BERLIN
Victoriastrasse 4a

JULIUS BÖHLER

HIGH CLASS
OLD PAINTINGS
WORKS OF ART

BÖHLER & STEINMEYER INC.

NEW YORK
Ritz-Carlton Hotel
Madison Ave. & 46th St.

LUCERNE
The Lucerne Fine Art Co.
Haldenstrasse 12

Private Sale

Genuine
ANTIQUES
and
OBJETS D'ART

A collection of genuine Antiques and Objets d'Art, unique and interesting for its decorative attributes, will be offered without reserve at a private sale in our galleries, from November 24th to December 20th.

To both the art connoisseur and dealer, this sale presents an opportunity to acquire rare and unusual pieces at extremely moderate prices.



Partial view of a room in the Galleries of Import Antique Corp.

The ensemble is all-inclusive and embraces a wide selection of important articles—including notable importations from Soviet Russia. The private sale will be preceded by a special exhibit on Sunday, November 23rd, from 10 a. m. to 5 p. m.

An illustrated Brochure will be forwarded upon request.

Importers for the Trade

IMPORT ANTIQUE CORPORATION

485 MADISON AVENUE

SUITES 501-502

NEW YORK

Studio Founded 1840

In New York since 1907

RESTORATION OF PAINTINGS

M. J. ROUGERON

101 PARK AVENUE

NEW YORK

"Member of The Antique and Decorative Arts League"

Virgin Islands Now Field for Antiquarians

ST. THOMAS—This port has become an antiquaries' paradise with the decline in shipping trade, which is causing some of the oldest families here to place their long-treasured antiques on the market writes a special correspondent of the *Herald Tribune* of Paris. St. Thomas, which once boasted the title of "Singapore of the Caribbean," has suffered losses in shipping within the last few years.

In St. Thomas, which did not suffer from the slave revolt of 1858 as did St. Croix, the most valuable antiques are to be found.

There are the lacquered bowls from Japan, strange bits of cabinet work from China and the delicate porcelains of both those countries. From the French Islands of Martinique, St. Barts and Guadalupe came bronze candelabra surmounted by engraved crystal globes bearing floral designs. There are English jugs, bits of majolica and ancient crockery of many varieties.

A descendant of an old Huguenot family possesses the crystal punch-bowl from which Horatio Nelson drank the night of his wedding in the neighboring island of Nevis. The bowl is of large size and was initiated by diamond rings worn by some of the wedding guests.

But St. Thomas is richest in its furniture. When slaves had been taught cabinetmaking and carpentry the colonists commenced to utilize native hardwoods, chiefly mahogany.

Late in the XVIIIth century St. Thomas furniture became noted. Much was exported. But the Americans and English frequently sent native hardwoods home to be transformed into furniture and then shipped back. The result is surprising. There are highboys, lowboys, dressing tables, mirror frames, chairs and other articles said to have been turned out by famous cabinetmakers and now scattered about in the most unexpected places.

Far in the hills behind St. Thomas is an old mansion where once the wilder spirits of the island were accustomed to gamble. Even the money gourds hang on the wall. Loans were made in the form of a gourd filled with gold, carelessly scooped up with the coins uncounted. And payment was made in the same way.



"APOLLO RECEIVING LIBATION FROM VICTORY"
Relief from the Greek Theatre at Capua, recently sold to the Cleveland Museum by Augustus Frank of Rome and Paris

C. A. A. SPONSORS RADIO ART TALKS

The College Art Association is sponsoring a series of six broadcasts by well-known painters, sculptors, critics, collectors and others interested in art as a profession. The broadcasts take place on Monday, between 12:20 and 12:30 P. M., over station WOR. The first speaker was John Sloan, representing the painters, of course, who advocated "The Assimilation of Modern Art," on November 17th. On November 24th Edward Alden Jewell, art critic for the *Times* and author of *Americans*, will discuss "Modern American Painting." Dan Fellows Platt, probably the foremost collector of drawings in America, will talk about his hobby, on November 31st. The three remaining "hours" have not been definitely scheduled; but it is planned to present a prominent sculptor, an eminent professor of fine arts, and an important museum official.

The purpose of these periods is to permit specialists in the several fields of art to discuss their professions without any restrictions of subject or prejudice.

MORGAN HELPS MILFORD MUSEUM

MILFORD.—J. Pierpont Morgan of New York has cabled from London \$500 as a gift to the Milford Historical Society to help buy the Ells-Stow house, which is to be used as a town museum for historical objects, says the *New York Times*.

Mr. Morgan's gift made it possible today for the society to take title to the property, a well-preserved two-story house of Colonial lines, which was held at \$6,000.

The purchase of the house has been in the hands of a committee composed of Mrs. Nicholas M. Bond of Milford and New York, Mrs. Cecil Trowbridge and Mrs. George M. Gunn.

Several others besides Mr. Morgan have made contributions toward the purchase of the house as a memorial to their ancestors.

The house was built in 1670 by Captain Samuel Ells, grandfather of Steven Stow and an ancestor of Mr. Morgan.

In Colonial days ill prisoners of war were put ashore in Milford and were nursed back to health by Mr. Morgan's forefathers.

College Art Association Sponsors American Exhibit

The College Art Association has now assembled an exhibition of paintings by American artists which it does not hesitate to schedule as the most important of its shows for the season.

These paintings will be on view at Association Headquarters from nine to five beginning November 24 and will be held in New York for ten days before they are circulated to the various colleges and museums to whom they are destined to go. The exhibition will be open to the public during the time that it is in New York.

The exhibition will furthermore be the subject of two discussions. The first of these will be on "The American as an Artist" by Prof. A. Philip McMahon of New York University. The second discussion will be on "Renaissance Aspirations in American Painting" by Mr. Francis Henry Taylor of the Pennsylvania Museum.

The Association feels that it has here assembled a representative exhibition of paintings by Americans, such as will enable visitors who view it in the out-of-town places where it will be shown to gain a constructive view of the outstanding features and characteristics of American painting.

The inclusion of work of various types ranging from that of several Academicians to exponents of the most advanced schools gives a fairly rounded picture. Paintings have come to this exhibition from all over the country and lenders have been most generous in depriving themselves of really important canvases from their collections and have thus aided the Association in sending out to the colleges and museums an exhibition which it feels is outstanding from every point of view.

When the exhibition leaves New York it will go to the Currier Gallery of Art, Manchester, New Hampshire. It will then be shown at the following places: Brown University, Providence, R. I.; Vassar College, Poughkeepsie, N. Y.; Williams College, Williamstown, Mass.; Memorial Art Gallery, Rochester, N. Y.; University of Michigan, Ann Arbor, Michigan, and several other institutions not yet definitely scheduled.

Among the works secured from private collectors for the showing are "Portrait of Paul Manship" by George Bellows (loaned by Mrs. Emma Bellows); "Watercolor" by Charles E. Burchfield (loaned by A. Conger Goodyear); "Siamese Cat," by John Carroll, (loaned by Frank Crownin-

shield); "Mary Ann" by Robert Henri (loaned by Miss Violet Organ); "Landscape" by George Inness (loaned by Mr. James B. Munn); and "Anachronisms" by Luigi Lucioni (loaned by Mr. and Mrs. Philip A. McMahon).

Many dealers have also contributed to the success of the exhibition. From the Newhouse Gallery come "Still Life with Fish," by Chase; from Ferragil, "Seven Falls" by Ernest Lawson; from Kraushaar, "Roof Gossips" by John Sloan and from the Reinhardt Galleries, Maurice Sterne's "Three Figures Seated." The loans of the Babcock Gallery include "Master of Arts" by Frank Duveneck, "Portrait of D. W. Jordan" by Thomas Eakins and "Wood Interior" by John Costigan. From Milch comes Abbott Thayer's "Portrait of a Child;" Macbeth contributes Hassam's "The North Wind" and Rehn is represented by Kantor's "Still Life, Dogwood," Kroll's "Cat Brun" and "Dandy" by George Luks. Among the contributions of the Downtown Gallery are "Still Life with Grapes" by Alexander Brook and "Alone" by Max Weber.

Museums and universities have been no less generous in lending their aid to make this a truly representative exhibition of American art. Smith College has sent Blake's "Outlet of a Mountain Stream"; the Fogg Art Museum, Homer's "Under the Coconut Tree," the Phillips Memorial Gallery, Hopper's "Town Square," The Yale University Museum Speicher's "Lydia at Table," and the University of Chicago, "The Tree Yggdrasil" by Walter Sargent.

Works secured from the artists themselves are: "Nude" by Edward Biberman, "Portrait of Maria Theresa" by Stephan Hirsch and "Two Standing Figures" by Bernard Karfiol.

SWEDEN RETURNS RELICS TO GREECE

ATHENS.—After a lengthy exchange of notes between the two foreign offices, the Swedish minister has informed the Greek foreign minister that Sweden will return to Greece all the vases and other relics discovered a few years ago at Assine by the archaeological expedition of the Swedish crown prince. The total shipment, weighs more than twenty tons.

A. S. DREY

OLD PAINTINGS
WORKS of ART

NEW YORK
680 Fifth Avenue

MUNICH
Maximiliansplatz 7

DAVIES, TURNER & CO

Established 1870
39 Pearl Street, New York City
Phone Bowling Green 7960

"OLD MASTERS"
IN THE FINE ART OF
SHIPPING

Branch Offices at
Boston 261 Franklin Street
Philadelphia 278 Drexel Bldg.
Chicago ... 111-119 W. Monroe St.
San Francisco ... 110 California St.
Oakland, Cal. . 426 Seventeenth St.

Representatives in each city
will gladly call upon request

London Paris
Cable Address: Spedition, all offices
Member the Antique & Decorative
Arts League

EXHIBITION OF CHINESE ANTIQUE WORKS OF ART

To be held during the Month of
November

In the Galleries of
**TON-YING
& COMPANY**
5 East 57th Street

Third Floor
NEW YORK CITY
Your Attention Is Invited

DUVEEN BROTHERS

PAINTINGS
PORCELAINS
TAPESTRIES
OBJETS d'ART

NEW YORK
PARIS

Exhibitions in New York

STEWART CARSTAIRS

Knoedler Galleries

A considerable showing of paintings and sketches by Stewart Carstairs, dealing for the most part with Chinese landscapes, is in progress at the Knoedler Galleries. The large canvases deal with that unfailing source of picturesque delight, the Chinese junk, with its tiered and tintured sails, and Mr. Carstairs has shown some delectable samples set down against pale blue and green river reaches. His drawings are kept down to essentials, with sufficient notation of Chinese architecture or canals or low hanging willows, to bring out the underlying charm of the scene.

HARRIETTE G. MILLER

Kraushaar Galleries

A collection of sculpture and lacquered panels in low relief by Harriette G. Miller fills the main room at Kraushaar's. She strives for symbolic expression in her more ambitious pieces, such as the delicately carved "Tree of Life" that rightly occupies the pedestal of honor. Her little panels, worked in brightly contrasted lacquers, are evidently done for some children's room, and they should serve admirably to enliven youthful hours with bright and playful images. Her marble "Creation" is not the most successful of her works, suggesting a throttling of life as much as it does any evocation. Her bronze gates are well wrought, and her circular panels depicting the seasons are interesting.

ANIMALS IN CHINESE ART

Otto Burchard Galleries

Realism, phantasy and the most modern compression of design are all apparent in the interesting exhibition which has been brought together at the Otto Burchard Galleries, of animal motives in Chinese art. The majority of bronzes, potteries and jades which illustrate the thesis are of the Han and Tang periods, when expression had a force and dynamic quality lost in the more sophisticated beauties of the later periods. One of the rarest pieces in the showing is the elephant in the form of a candlestick, which we illustrate in the present issue. Only three specimens of this type, which dates from the Tang period, are known. We also reproduce the lamp in the form of a tiger, a bronze of the Han period, which is typical of the forceful simplifications of these early renderings of animals.

Other interesting Han pieces include a green-glazed hill jar with a hunting scene in low relief, an incense burner in which the dragon handles show the typical strong conventionalization used when working in bronze and some exquisitely wrought jade buckles which might well serve as an object lesson to modern craftsmen.

The greater realism of the Tang period is illustrated by bronze figures of

a lively running horse, a phoenix and a bull. In pottery of this same period are a pair of amusing fowls and a duck in three-color glaze. An exquisitely wrought mirror, with phoenixes in naturalistic interpretation, dates from late in this era and forecasts the delicacy of the Ming style.

A few early vessels of the Chou and Chin periods deserve special mention, not so much for their illustration of animal motives in Chinese art, as for their inherent dignity and beauty.



BRONZE LION IN THE FORM OF A LAMP

HAN PERIOD

Included in the current exhibition of Animals in Chinese Art at the Otto Burchard Galleries

JOSEPH SZEKELEY "A GROUP OF AMERICANS"

Milch Galleries

Joseph Szekeley, a decorative artist with a nice color sense, is allowed to create a mildly modernistic atmosphere on the first floor of the Milch Galleries. In the large upper room, Gilbert Stuart and Frank Duveneck, Arthur B. Davies and Thomas W. Dewing, together with other artists from the Milch sanctum sanctorum, form an impressive cohort, linked together by the bonds of tradition. Sargent's "Portrait of M. Jullierat," amazingly subtle in its technique emerges triumphant over the rich brown sauces which half mask Duveneck's portrait of Chase and Whistler's "Lady in Brown." The silvery greens of Noble and the misty grace of Dewing are accompanied by the lustier color joy of Hassam, especially vibrant in two canvases of some thirty years ago. Here there seems no barrier between the ecstasy of the painter's eye and the disciplined skill of his brush. "The Esmeralda" of Arthur B. Davies, is another high spot in a show, further graced by Stuart's handsome portrayals of Colonel John Chestnut and Miss Weems and a large "Mother and Child" by Gari Melchers.

Having paid our respects to the star performers we must return to Mr. Szekeley on the first floor, whose showing has been honored by a pleasant introduction penned by Willy Pogany. Here spring in Fiesole and guitar playing peasants, the lusty life of the circus and the poetry of women and flowers, are woven into gay little canvases, filled with melting harmonies of blue, green and pink.

E. and A. Silberman Galleries

Vienna 1
Seilerstaette 5

New York
133 East 57th Street

FHRICH

GALLERIES

PAINTINGS

36 EAST 57th STREET

NEW YORK

Member of the Antiques and Decorative Arts League

KENNEDY & COMPANY

785 FIFTH AVENUE
NEW YORK

EXHIBITIONS

CURRIER & IVES
LITHOGRAPHS

ETCHINGS & ENGRAVINGS

BY

DECARIS

THROUGH NOVEMBER

Scott & Fowles

Paintings

Drawings

Bronzes

680 Fifth Avenue
(Fifth Floor)
Between 53d and 54th Sts.
NEW YORK CITY

The Enlarged and Remodeled Galleries of PLAZA ART GALLERIES, INC.

9-11-13 East 59th Street
New York



By the rearrangement of several galleries a sales room with a seating capacity of between three and four hundred, tastefully decorated and finely equipped, has been created and a setting provided for exhibitions and sales of first rate collections during the coming season.

Weekly Sales
Now in Progress

Department Exclusively for
Appraisals and Inventories

Inquiries Solicited

Sales will be conducted by Messrs. E. P. & W. H. O'Reilly
Member of the Antique and Decorative Art League

MURRAY K. KEYES

Photographer of Art Collections

Paintings, Art Objects and Interiors

Studios at 138 East 60th St., New York

Daguerreotypes Reproduced

Large Prints

HARRINGTON MANN

Jacques Seligmann Galleries

The problem of child portraiture receives a happy solution with the exhibition of paintings by Harrington Mann, now in progress at the Jacques Seligmann Galleries. Mr. Mann, carrying something of the English XVIIIth century tradition into his portrayal of contemporary people, invariably makes an agreeable presentment of his subject. He is sure as to likeness and, especially in the case of children, able to capture that indefinable something which lurks in young faces.

Most of the portraits in the exhibition are of engaging youngsters, sometimes done in their best go-to-meeting clothes, at other times taken as the artist found them in their every-day apparel and mood. At times, Mr. Mann inclines too strongly toward the sentimental attitudinizing of his children, getting them to lean unnaturally against property rocks in the approved style of two centuries ago, but doubtless he has found that parents enjoy getting a somewhat idealized version of their offspring to counteract their own perhaps too familiar concepts. Mr. Mann is highly skilled in the reproduction of delicate flesh tones and lovely textures, and he is able to give each canvas full pictorial measure not only from the point of view of personable interpretation of character, but also in the way of pleasantly decorative adjunct to any drawing room.

He has done a large three-quarter length portrait of Julius Fleischmann in the bright regalia of the hunt. Another of his noted sitters is little Lady Jane Douglas, her blonde hair charmingly set off by her little green frock. The children of Mr. and Mrs. Oliver O'Donnell, Miss Barbara Hutton attractively shown in a pink evening frock, the young daughter of Henry B. Plant, and Mrs. R. Livingston Clarkson's two sons are among Mr. Mann's present group of sitters.

HENRIETTE AMIARD

Ferargil Galleries

In the paintings of Henriette Amiard, one senses rare integrity, rare sensibility and taste together with the unerring hand. Henriette Amiard is known as Madame Oberteuffer, being the wife of George Oberteuffer, the painter and instructor at the Grand Central Art School. But as her maiden name implies, she is French—and could be nothing else, so obviously is her work characterized by what we think of as the French spirit at its best: sincerity, intuitive sympathy, straight thinking and exactness in expression.

Here is a painter trained in the Impressionist school who has not departed therefrom to follow various fashionable and unoriginal fads. She has gone her own way expressing faithfully what she elects to express, selecting always that which to her has a poignant appeal. She never has the bad manners to flatter. She imparts grace with truth. She is genuine and simple. She rings true. She is never spectacular in this day of the spectacular, the egoistic. And she is masterly in what she undertakes.

Technically, her brushwork has something of the magical, something evanescent in the breaking up of the tones, every inch of the surface being considered, though unified the whole. Especially is she remarkable in the painting of grays. And if her patterns do not stalk out of the picture, they are as carefully managed as her drawing is sensitive and sure, all of a piece with the various aspects of her personality and her production.

HANS ALBRECHT
HARRACH
SUZANNE SILVERCRUYS
FARNAM

Fifty-Sixth Street Galleries

Under the distinguished patronage of Her Highness Princess Albert de Ligne, wife of the Belgian ambassador to the United States, Suzanne Silvercruys Farnam is holding an exhibition of sculpture at the Fifty-sixth Street Galleries. Included in the showing is a portrait bust of President Hoover, executed for the library building at Louvain. This work is noted by

Everett V. Meeks of the Yale Art School, who has written the foreword to the catalog, as especially fortunate in conception and execution. Also notable is one of the smaller bronzes, "Reaching for Freedom," in which the tension of the straining body is well realized. Numerous portrait busts are included in the showing, some of them following the conventional traditions of official work in this genre, others, such as the likeness of the artist's mother, individually seen and sensitively modelled.

On the lower floor of these same galleries, Count Hans-Albrecht Harrach is showing some twenty sculptures many of them likewise devoted to portraiture. We note in the introduction to the catalog that the artist's chief care in these works is the likeness. In this modest aim he has for the most part succeeded, doing full justice to even the ringlets of some of his sweet little German maidens. The greater part of Count Harrach's work appears slightly reminiscent of the Munich tradition of the eighties, but in the head of Countess Barbara Harrach and the "Portrait of the Artist's Father," there appear to be almost unconscious concessions to the modern spirit. Among the larger works in the exhibition, the standing figure of Anadyomene, is the most effective.

AMERICAN PAINTERS
FROM PARIS

Babcock Gallery

A group of American painters resident in Paris is exhibiting a variety of paintings at the Babcock Galleries, paintings that show little or no attempt to follow in the footsteps of the popular School of Paris men. Oscar Gleberich is perhaps the most outstanding member of this roving quartet, and his two large still-life paintings of game are vigorously handled and well sustained. He has a pronounced decorative feeling for landscape as well, as is shown in his "Fishing Village" and "Garden Gate." Clinton O'Callahan paints with a commendable fluency of brush, and his "Barefoot Girl" and "Trotters at Vincennes" are both well handled canvases, although somewhat monotonous in color. Norman Mason contributes a number of canvases, of which "The Window" does him most credit, while Harold English paints a variety of subjects from "Chinese Vase" to "Beach in Brittany" with sufficient realism and dispatch.

GEORGE WALLER PARKER

Durand-Ruel Galleries

Picturesque France, by land and by sea, is featured in the canvases by George Waller Parker now on view at the Durand-Ruel Galleries. This is the second time that this American painter has shown in America, but he has appeared in various European galleries from time to time. Aside from certain periods of preliminary tuition in New York and Paris, Mr. Parker claims to be self-taught. He works in two moods, that of literal subservience to the pictorial facts before him, and of a fanciful rearrangement of things to suit his rather exuberant fancy. He takes his roofs and trees and people, when in the second state of mind, and gives them playful twists and pokes until they assume a sort of fairy-tale look. However, in his more matter-of-fact mood, he is more to be relied on, and his scenes of French fisherfolk and their picturesque crafts provide him with genuinely rewarding material.

GAVARNI

Balzac Galleries

Gavarni, the famous French caricaturist of the XIXth century, is to be seen at the Balzac Galleries in a series of drawings and water colors depicting the various types found in the Paris world of his day. He renders with a fine command of the medium a colorful bal masqué, in which the elaborate costumes are done with a fine flourish. While hardly to be mentioned beside the great Guys, whose flashing stroke and vivid relish of the comedie humaine combined to produce one of the greatest pictorial documents of all time, Gavarni has left an interesting record of a thoroughly picturesque and intriguing period. He takes delight in all the motley throng from fanciful Pierrot to the very plain and plebeian woman who exclaims with high disdain: "Les femmes qu'ont peur d'un petit verre, c'est pas des femmes." Gavarni's touch inclined to graceful rendition rather than toward the satiric thrust of a Daumier or a Forain, but these drawings and sketches add immeasurably to the store of accurate knowledge of the manners and modes of last century France.

FRENCH
AND COMPANY INC.

ANTIQUÉ
TAPESTRIES
FURNITURE
TEXTILES
WORKS OF ART

210 EAST 57TH ST. NEW YORK

EARLY ENGLISH FURNITURE
PERIOD INTERIORS & DECORATIONS
OAK & PINE PANELLED ROOMS

A finely wrought Sheffield Plate Tea Kettle with ivory handles, 1790-1800. This is one of many beautiful examples from a large collection recently acquired.

Vernay

ENGLISH FURNITURE—PORCELAIN
SILVER—POTTERY & GLASSWARE
NEW YORK: 19 East 54th Street

CARLBERG & WILSON, INC.
17 EAST 54TH STREET, NEW YORKOld Masters
Works of Art

Mrs. Richard T. Wilson

Dr. Eric Carlberg

DALVA BROTHERS

IMPORTERS OF ANTIQUE TEXTILES
WHOLESALE

510 Madison Avenue

New York

ARNOLD SELIGMANN
REY & CO., Inc.

11 East 52nd Street NEW YORK

WORKS
OF
ARTARNOLD SELIGMANN & FILS
23 Place Vendôme PARISARNOLD SELIGMANN & CO., G.m.b.H.
5, Bellevuestrasse BERLIN

Telephone Circle 5952

Room 715

ADOLPH ALONZO

EXPERT RESTORER of OLD MASTERS

119 West 57th Street

New York

BIGNOU

SELECTED MODERN PAINTINGS

PARIS: 8 RUE LA BOETIE

CABLES: "ETIBIGNOU-47-PARIS"

ALEX. REID & LEFEVRE, LTD.

PAINTINGS by the FRENCH and BRITISH MASTERS

LONDON: 1a, King Street, St. James's, S. W. 1.

CABLES "DRAWINGS, LONDON"

GALERIES GEORGES PETIT

PAINTINGS BY XIXth & XXth CENTURY

FRENCH MASTERS

CABLES
"PETITGODOT—PARIS"

PARIS
8 RUE DE SEZE

NORMA JEANNE BERNSTEIN

Morton Galleries

Miss Norma Jeanne Bernstein, a young portraitist who is holding her own first exhibition at the Morton Galleries includes in her showing the usual thing in sweet *jeunes filles*, a decorative Chinese girl and a noble Indian. But she also has painted the inimitable Susie, the favorite model of Raphael Soyer. Here, with a deft palette knife and a genuine interest in character, Miss Bernstein demonstrates that she need not join the vast throng of society portraitists. Other promising canvases include the little negro boy, appropriately named Harold and the depiction of Grandma Rieser, amiably resigned to her double chin.

MARGUERITE KIRMSE

Harlow, McDonald Galleries

Each year Marguerite Kirmse comes forward with fresh etchings and drawings of her canine friends, and each year meets with the same gratifying response from her faithful public. Her success is one of the marvels of the modern art world, and she knows how to give satisfaction to the host of dog-fanciers that buy up her work like proverbial hot-cakes. There is little difference between one year's crop of Scotties and another's, but Miss Kirmse does them about as well as it is possible for them to be done, so there can be little cause for complaint in that quarter. One large head of a particularly engaging looking Scotty is easily the most commanding performance from her hand on this occasion.

FRENCH WOMAN IS DECORATED

Madame Marie Dieterle, the animal painter whose pictures are universally appreciated by connoisseurs, has just been created a Knight of the Legion of Honor. She is the daughter of the famous painter, Emile Van Marcke, of whom Troyon was both the master and the friend. Madame Dieterle, from her childhood worked under the direction of her father, and at the early age of seventeen exhibited in the Salon des Artistes Français. A large number of her canvases today embellish French museums and important art collections.



MAHOGANY HIGHBOY

VIRGINIA, 1760-1775

Included in the Snyder-Aveline sale at the Plaza Art Galleries on November 28 and 29

RARE MINIATURES AT ARDEN GALLERY

The Munson collection of historic miniatures and portraits in wax, belonging to the late Edgar S. Munson, well known financier of Muncy, Pa., and his wife Louise Franchot Munson is now on view at the Arden Galleries, 460 Park Avenue.

The collection valued at more than \$350,000 is made up of two hundred and twenty five items, and is said to be among the largest and most complete of its kind in the world, ranking equal to those of the Victoria and Albert Museum in London, and the Cluny Museum in Paris. The Metropolitan Museum possesses only five examples of the art. The New York Historical Society owns a small group, presented recently by Albert Gallatin. The Carnegie Institute of Pittsburgh has a number, the majority of which were formerly in the du Puy collection of Paris. Queen Mary of England is said to be an enthusiastic collector of wax miniatures.

In the twenty years during which they have formed their collection, Mr. and Mrs. Munson have purchased important waxes from the David Belasco, Harcourt, du Puy, and other famous collections which have been placed on the market. They have also discovered and recorded numerous others of great historical and artistic importance and Mrs. Munson is regarded as the leading authority on the subject in this country. Two years ago she achieved some prominence by tracking down in Liverpool, England, a counterfeit of wax miniatures who signed them with the name of Rouse and dated them as of the XVIIIth century. A number of his works had sold at high prices in New York auction rooms. One of these "fake" miniatures will be included in the exhibition.

Among the portraits are several which are reputed to be of considerable historical importance, among them a study in wax of John Calvin, thought to be the only likeness of the reformer in existence, a portrait from life of Queen Anne, an Egyptian funerary head made about 700 B. C., an "Assumption" group attributed to Andrea del Sarto, several works, including a study of the dying Voltaire made by Curtius, who modelled the figures for the first Madame Tussaud's, and portraits of important figures in American history attributed to Patience

Wright, the first American woman artist. Altogether the collection covers comprehensively the art of wax modelling from Egyptian times to the present day.

While the collection is for sale, Mrs. Averell Meigs of the Arden Galleries stated that it will remain intact, being disposed of only in its entirety.

The exhibition will continue until December 2nd.

BOHDANOWICZ SCULPTURE

Dudensing Galleries

Jadwiga Bohdanowicz, the Polish woman who was a favorite pupil of Bourdelle's, is exhibiting a number of her sculptures through November 29 at the Dudensing Galleries. Included is the "Javanese Head," about which the great French sculptor has written an appreciation and in which indeed his own influence is particularly patent. The only other sizeable piece is "Despondency." The rest are figurines in bronze, imbued with careful simplicity and the unpredictable personal comment, as in "Javanese Dancer," where unobtrusive conventionalized tiny Javanese figures are suggested on the little triangular base, which shape is dictated by the pointed chin of the subject. This serious sculptor was first shown in the United States last year at the Balzac Galleries.

PETIT TO SELL DOUCET ART

Paris, on Nov. 28, is to see the disposal of the oriental part of the Jacques Doucet collection, at the Georges Petit Galleries. Monsieur Doucet commenced to interest himself seriously in oriental art after an astonishing sale in 1912 of his collection of XVIIIth century pictures, furniture, etc., the total of which reached as much as £600,000. The present collection is of the highest quality, and most varied. There are bronzes, sculptures, miniatures, etc., of every kind, not only from China, but from Japan, Persia, and other countries of the Far East.

CORRECTION

THE ART NEWS wishes to correct a statement in the issue of November 1. The Gordon Galleries of Detroit have shown no exhibition arranged by the Ehrlich Galleries of New York City.

JAC. FRIEDENBERG
President

HUDSON

CHAS. FRIEDENBERG
Vice-President

Forwarding and Shipping Co., Inc.

CUSTOM HOUSE BROKERS, FORWARDERS,
PACKERS AND SHIPPERS

CUSTOM HOUSE DEPARTMENT

Our many years of experience has placed us in position to give unexcelled and smart service for promptly clearing shipments through the U. S. Customs.

WAREHOUSE DEPARTMENT

With our excellent warehouse facilities, on arrival of shipments we have same examined by U. S. Customs at our warehouse (under Customs regulations), where they are carefully unpacked by experienced employees, and delivered free of all cases and packing material, if so desired.

PACKING AND SHIPPING DEPTS.

We specialize in the handling and packing of works of art, paintings, fine furniture and household effects to all parts of the world, and also attend to boxing, crating and forwarding of domestic shipments.

On large shipments consisting of works of art, paintings, fine furniture and household goods, destined to England, France, Germany, Italy or Spain, we use Special Van cases which reduce the cost of transportation and packing, and also the possibility of damage.

NEW YORK

Office:
17 STATE STREET
Tel. Bowling Green 4151

Warehouses:
507 WEST 35th STREET
323 EAST 38th STREET
Tel. Ashland 7637

LONDON OFFICE: Hudson Forwarding & Shipping Co., Inc.
(Cameron-Smith & Marriott, Ltd.) Cable Address: Kamsmarat
"Norway House," 21-24 Cockspur St., Trafalgar Square, S. W. 1.
Telephone: Gerrard 8544

Represented in Boston, Baltimore, Washington, D. C., Chicago, Philadelphia and other parts of the U. S. and all principal cities of the world.

Member of the Antique & Decorative Arts League



Artists of prominence prefer
THE AMBASSADOR
as their New York residence.

Perfect facilities for exhibitors.

Ambassador
PARK AVENUE at 51st STREET
NEW YORK

MAURICE H. GOLDBLATT
Art Expert
Paintings Authenticated
and Appraised
219 No. MICHIGAN AVE.
Chicago, Illinois

The LITTLE GALLERY

29 West 56th Street

EXHIBITION OF
MODERN AND
ANTIQUÉ
SILVER

WILDENSTEIN & COMPANY INC.

Distinguished

OLD and MODERN PAINTINGS WORKS OF ART

TAPESTRIES and FRENCH FURNITURE
of the 18th Century

647 FIFTH AVENUE

NEW YORK

57 Rue La Boétie, Paris

Prices Obtained in Hollstein And Puppel's Rare Print Sale

By FLORA TURKEL-DEI

BERLIN.—There has not appeared on the auction market for some time a collection of prints including such unique specimens as were found in the sale held at Hollstein & Puppel's on November 7 and 8. In spite of this first class material, the success of the auction did not fully come up to general expectations that prices would soar as high as on previous occasions. Perhaps, considering the general economic situation, these expectations were too high. Perhaps, also, dealers were less enterprising than usual, because the high points of the sale—the xylographic incunabula and sheets in dotted manner from the congregational library of St. Gallen—only appeal to a comparatively limited circle of amateurs and money is too scarce for such investment. Perhaps the purchasing impulse was also handicapped by the sympathy felt for the vehement protests of Swiss museum authorities against the dispersal of one of the country's greatest artistic treasures. A sort of mystery always guards the incalculable influences that direct the course of an auction, and not all attendant facts are actually tangible!

An unusually large attendance was attracted to the sale by the hoped-for sensation, but American dealers were not present—another factor that contributed greatly to the dropping of prices. Among the heaviest buyers

was Mr. Mayer of London (Colnaghi), who acquired several of the most interesting sheets on behalf of the British Museum, represented by Mr. Campbell Dodgson. Prices were comparatively low, but the market proved unable to absorb the entire material and some of the finest sheets remained unsold. These circumstances created a rather favorable opportunity for the director of the museum in Basle, Dr. Fischer, who was able to purchase at very reasonable prices quite a number of the unique specimens, the possible loss of which had caused such a stir in Switzerland. Very active buyers were also Gilhofer & Ransburg of Lucerne and Messrs. Godefroy and Guilot of Paris.

There were, notwithstanding the general trend, spirited moments in the two days' sale, when the collection of prints by Lucas van Leyden was sold. The excellent quality of these sheets and the rarity of some of the specimens offered made prices soar above the previous evaluations. The most important sheets in the collection were treated in the report before the sale, therefore only a list of the highest prices is given in the following:

St. Andreas, sheet in dotted manner, Upper Rhine, 1465; British Museum...M15,000
St. George, sheet in dotted manner, Upper Rhine, 1460; British Museum...M15,100
Annunciation and Nativity, single woodcut, Upper Rhine, 1440-60, by the Master of St. Christopher; Gilhofer & Ransburg...M7,300

Annunciation, single woodcut, Upper Rhine, 1440-60, by the master of St. Christopher; Gilhofer & Ransburg...M8,600
Christ on the Mount of Olives, unique specimen, Upper Rhine, circa 1475; Gilhofer & Ransburg...M3,000
The Trinity, early woodcut, circa 1460, Upper Rhine; Basle Museum...M5,500
Trinity, unique specimen, Upper Rhine, circa 1470; British Museum...M2,900
The Infant Christ with the cup, unique specimen, Upper Rhine, circa 1450-60; Basle Museum...M6,200
The Saviour, unique specimen, Upper Rhine, circa 1475; British Museum...M3,400
The Madonna with the Child, Swiss, circa 1470; Basle Museum...M3,100
Madonna with Four Female Saints, single woodcut, Swiss, circa 1470; Basle Museum...M12,500
Mary, St. Anne and the Child, single woodcut, Upper Rhine, circa 1460; British Museum...M10,000
St. Cyriac, rubbing, Upper Rhine, circa 1460-70; British Museum...M850
St. Elizabeth, rubbing, Augsburg, circa 1470; British Museum...M1,050
St. Margaret, woodcut, Upper Rhine, circa 1440-50; Basle Museum...M7,800
St. Ursula on her Ship, woodcut, Switzerland, circa 1470-80; British Museum...M6,000
St. Ursula, rubbing, Upper Rhine, circa 1460-70; Basle Museum...M3,200
St. Wendelin, rubbing, Upper Rhine, circa 1470; British Museum...M3,100
Six sheets with Prophets and Prophetesses, woodcuts, Upper Rhine, circa 1465-70; Basle Museum...M5,200
DÜRER:
The Small Passion (engravings)...M4,900
Christ on the Cross...M1,500
Madonna on the Crescent...M2,500
The Virgin Sitting by the Tree...M1,950
The Virgin Crowned by Two Angels...M1,800
Apollo and Diana...M1,800
The Coat of Arms with the Skull...M3,100
LUCAS VAN LEYDEN:
Abigail before David; Colnaghi...M2,400
Samson and Delilah, Colnaghi...M2,900
David and Saul, Colnaghi...M1,750
Triumph of Mordecai...M1,250
Adoration of the Magi; Gilhofer & Ransburg...M4,300
The Baptism of Christ; Börner...M1,550
The Raising of Lazarus; Godefroy...M1,265

The Imprisonment of Christ; Colnaghi...M1,450
Christ Crowned with Thorns; Colnaghi...M1,300
Carrying of the Cross; Print-room, Berlin...M1,650
Ecce Homo; Guilot...M5,500
Madonna in the Niche; Print-room, Berlin...M1,900
Madonna with Two Angels Under a Tree; Dr. Blum, Zurich...M1,700
St. Magdalen, Dancing; Guilot...M5,700
Virgil in the Basket; Guilot...M1,250
The Standard Bearer; Print-room, Berlin...M1,900
The Soldiers in the Wood; Colnaghi...M1,450
The Man with the Torch; Print-room, Berlin...M2,400
The Woman with the Dog; Börner...M1,000
Portrait of Maximilian; Colnaghi...M6,700
The Queen of Sheba before Solomon; Colnaghi...M2,100
ISRAEL VAN MECKENEM:
Elizabeth Protecting a Cripple; Gilhofer & Ransburg...M2,300
Sts. Cosmo and Damian; Colnaghi...M3,600
REMBRANDT:
Jesus Before the Doctors; Godefroy...M1,850
St. Jerome by the Foot of a Tree; Dr. Blum, Zurich...M1,800
The Landscape with the Square Tower...M17,000
The Goldweaver's Field...M14,000
Jan Asselin...M4,650
MARTIN SCHONGAUER:
The Imprisonment of Christ...M3,600
Christ Before the People...M4,500
Christ Crucified with four Angels...M8,600
St. Augustine; Colnaghi...M3,500
MARTIN ZASINGER:
Decapitation of St. Catherine...M500
The Tournament at Munich...M1,700
The Embrace...M820

BARNARD FORCED TO VACATE STUDIO

George Grey Barnard the sculptor, who has been working in his Washington Heights studio for twelve years on a great war memorial which, when completed, would contain 600 huge figures of granite and marble will be

forced to move because of the final settlement made by John D. Rockefeller, Jr. concerning the fifty-six acre park which he is giving to the city. His studio reports the *New York Times* is crowded with the component parts of this monumental task, some in delicate plaster and clay and others in various stages of completion. Mr. Barnard protested that if evicted he would be unable to complete his monument and said he would not move his statues.

While several civic associations took up his cause, both city officials and Mr. Rockefeller's local agents said they were unable to intervene in the sculptor's behalf. The stables were in the path of a proposed parkway and had to be razed; Mr. Barnard could not retain his lease without blocking the entire project. At this point the sculptor suddenly reversed his position and said he would vacate his studios but leave his work there "for the wreckers to dispose of as they saw fit."

Last week as motion picture cameras turned their lenses upon his statuary, Mr. Barnard gave orders for the crating of his \$150,000 collection of Gothic art in preparation for its removal. He said he would turn over the keys to his studio, leaving his uncompleted memorial behind him.

Informed of this action, Mr. Heydt said an inventory would be made of whatever remained in the studio and all valuable articles would be stored away until the sculptor called for them. He asserted there would be no destruction and assured Mr. Barnard that every precaution would be taken to insure him against the loss of any of his work.



Still Life by P. Hardime, 1678-1758
Size 34" x 24", one of a pair

HOWARD YOUNG GALLERIES

OLD AND MODERN
PAINTINGS

NEW YORK
634 FIFTH AVENUE

LONDON
35 OLD BOND ST.

GOLDSCHMIDT GALLERIES



View of Main Entrance to our Galleries in Berlin
at Victoriastrasse 3-4

WORKS of ART PAINTINGS BY OLD MASTERS

NEW YORK: 730 Fifth Avenue

FRANKFURT: Kaiserstrasse 15 PARIS: 11 Bis Rue Boissy d'Anglas

BERLIN: Victoriastrasse 3-4

RAINS GALLERIES : Inc.

Auctioneers and Appraisers

3 East 53d Street, N. Y.

Nowhere is there so great a market for Old Manuscripts, Fine Paintings, Rare Books, Objects of Art and other Antiquities as in America today.

Collectors of these rarities, as well as buyers of Furnishings, Rugs, Silver and Jewels are frequent visitors to our galleries, situated one door from the world-famous Fifth Avenue, and equipped for the dispersal at auction of such articles. We are now arranging sales for next year.

We make a specialty of Estate Sales and make liberal cash advances on the property of Private Individuals. All communications held in strict confidence.

For References Apply:
Harriman National Bank
Fifth Ave. & 44th Street
New York, N. Y.

Al. Rains
Auctioneer

JOHN LEVY GALLERIES

PAINTINGS

ONE EAST 57TH STREET
NEW YORK

The ART NEWS

Published by the
ART NEWS INC.20 East 57th Street, New York
Telephones Plaza 5067-68-69-70President S. W. FRANKEL
Editors RALPH FLINT
MARY MORSELLEntered as second-class matter, Feb. 5
1909, at New York Post Office, under
the Act of March 3, 1879Published weekly from Oct. 4 to last of
June.Monthly during July, August and Sep-
tember.

SUBSCRIPTION RATES

YEAR IN ADVANCE \$7.00
Canada 8.0
Foreign Countries 8.0
Single Copies25WHERE THE ART NEWS MAY BE
OBTAINED IN NEW YORKBrentano's 1 West 47th St.
William Elnel 46 East 59th St.
Wash. Sq. Book Store 27 West 8th St.
Gordon & Margolis 32 East 59th St.
Times Bldg. News-stand, Times Building
Subway Entrance Basement
Wanamakers' (Book Office)
A. G. Seiler 1224 Amsterdam Ave.

WASHINGTON

Brentano's F and 12th St., N. W.

BOSTON

Vendome News Co. 261 Dartmouth St.

PHILADELPHIA

Wanamakers' (Book Counter)

LOS ANGELES

C. V. Pleuharp 339 Hill St.

LONDON

Art News, Inc. Bank Building
16a St. James's St., S.W.David H. Bond 407 Bank Chambers
Holborn, W. C.Gorrings 17 Green St.
Leicester Sq., W. C. 2May & Williams 24 Bury St.
St. James's, S.W.Lechertier Barbe, Ltd. 95 Jermyn St.
S. W.

PARIS

Georges Houin 2 Rue de la Plain
Telephone Diderot 1909

MUNICH

Karl Barth Konradstrasse 4-11

Vol. XXIX November 22, 1930 No. 8

ART BY THE MONTH

Now that the idea of selecting some outstanding production for special patronage each month has spread from the literary world to that of the theater, it is not too far a cry to imagine the application of such methods of salesmanship and publicity to the ordering of art in the local galleries. To have a specially selected committee pass on the respective merits of the various art exhibitions every month with recommendations to a body corporate as to the outstanding Gallery-Of-The-Month would not only be splendid publicity but would also serve to increase gallery attendance and, possibly, patronage of a tangible and timely sort. The time element is an important one in the showing of art in the Manhattan galleries, for it takes a considerable period, oftentimes, for the town to become aware of something particularly notable in its midst. Such an immediate broadcasting of the good news about an exhibition once a month while the iron was nicely glowing in the fire, would help immeasurably to focus public attention on the fortunate artist selected for such honors before it was too late.

The idea of a Gallery-of-the-Month is not so very different from the procedure of the annual prize shows with their money awards and medals. Today the average artist would probably prefer a quick, neatly turned bit of semi-official reclamation such as the proposed committee would secure for him to all the academic honors in the land, since academic prizes do not carry the weight of other years, although the monetary side of such awards is doubtless just as agreeable. The main difficulty in such a plan would be the selection of a sufficiently disinterested committee, yet the subscribers to the various book-of-the-month clubs and the newly formed Play-Choice organization which has recently undertaken a monthly rating of the best plays, apparently get enough illuminating reports to justify continued faith and support. If there should be a sufficient number of dissenting members from one type of



"PORTRAIT OF THE DOGE MOCENIGO"

Included in the exhibition of paintings by Venetian masters now on view at the
Van Diemen Galleries

By TINTORETTO

art-of-the-month club, on the grounds of a too radical selection of exhibitions, another club of opposite tendencies could be formed to serve the more conservative members of the community. Doubtless two committees, each upholding an end of the aesthetic problem, might be better than one, and the contrasting findings should help to bridge a gap which appears to be widening yearly by intelligent sponsoring of the best of each school.

LATEST BOOKS

CONTEMPORARY AMERICAN
ETCHING

By Ralph Flint

Published by American Art Dealers
Association, 30 East 57th Street,
N. Y. C. Price \$5.00.

There is something about an etching that renews one's youth. It brings back the palpitating exuberance of Christmas morning with that little fluttering inner feeling of joy that transmits itself in stifled Ohs! and Ahs! as we silently creep downstairs in the cold gray dawn to make sure that St. Nicholas has not passed us by. It is like picking up a copy of *Alice in Wonderland* after a debauch with an unexpurgated edition of *Arabian Nights*, like pausing a moment in our hectic hurry and feeling the beauty of the evening star.

Such a Ponce de Leonian pleasure awaits the reader of *Contemporary American Etching*, which the American Art Dealers' Association has just published and which bears an introduction by Ralph Flint, that versatile appreciator of good things in all phases of the brush or needle.

In the foreword to the book, Mr. Flint tells us something of the history of etching in America, recalling that as far back as 1790 there is a record of a portrait of George Washington done in copper.

From the "Etching Club Period" of the eighties, Mr. Flint gives us an advancing glimpse of the developments in the field through the organization of the New York Etching Club in 1877 and the formation of similar societies in Boston, Cincinnati, Brooklyn and Philadelphia, with Joseph Pennell's beacon light blazing the trail to the arrival of more modern reproductive methods. Then follows an account of the new groups which begin to appear under the stimulus of Whistler, Meryon, Zorn and Haden, showing that by the time the Brooklyn Society of Etchers, (our most representative body of exhibiting print makers today) appeared, a definite rebanding of etching interests had taken place, giving us such notables as Benson, Cassatt, Hassam, Haskell, Roth, Higgins, Mielatz and many others of equal calibre.

While there is little or no group leading in America and little traditional heritage to shape our etching destinies, Mr. Flint deftly shows us that no matter how far we may seem to have outgrown the first tentative markings of the early engravers, in spite of all the modern reinforcements of novel biting and printing, or smart intertwining and deceptive flourishes, the etched line still governs the nature of the print. Through its dictates the designer is led into almost mathematical refinements, plumbing him to the limits of his aesthetic intentions, taxing his technical equipment to the utmost. Mr. Flint makes us feel with him the pure delight to be found in the mastery of this simple but elusively conditioned line, makes us understand the delicious finality of technique that obtains from first to last demanding an unswerving rightness and a clear vision and purpose.

The frontispiece alone is a surprise that perhaps should be reserved solely for the sagacious owner of the book—but I will be generous and tell you that

an original etching by Frank W. Benson, N.A. "Startled Ducks" flies to meet you as you open the book. One may well be startled, amazed and pleased at the opportunity to own this splendid Benson by the simple process of purchasing the book.

Starting out so pretentiously, one might anticipate a let down in the caliber of the one hundred plates that follow. But the painstaking efforts of the American Dealers' Association in selecting the plates prevented any such dire misfortune. They admit that the task was a difficult one and they have done it well. The enticing reproductions are beautifully printed on highly glazed paper with a special ink that clearly defines the delicacy of the original lines. The happy conclusions in the choice of artists represented were arrived at by a most sensible ballot system which is explained in the first part of the book.

Sloan and Hopper are outstanding interpreters of the American panorama, together with Beal, Lewis and Wickley. Sloan takes accurate and amusing account of the sidewalks of New York with all their intimate implications. For the sea subjects we look to Woodbury, Hansen, Gallagher and Kappel, while Benson, a striking example of the modern artist, finds his highest sense of expression through the agency of the etched line in the swiftly winging forms of marsh life. Chamberlain, McNulty, Meyerowitz and Gerrlings have contributed fine architectural plates to the book, while picturesque description of old world scenes are found in the work of Arms, Roth, Webster, Rosenberg, McLaughlan and Smith.

A galaxy of interesting subjects by the stars in their fields makes a changing scene with each turn of the page.

It is a book that should be put on your Christmas list—for the very young will appreciate it pictorially and to the very old it will recall pleasant scenes and pastures of days gone by. You and I will like it because it is a splendid show of the foremost etchers of the day—and a "swell" show it is too.—C. E.

OBITUARIES

A. J. SULLEY

The well known picture dealer, Arthur J. Sulley of London, in business for fifty years, died on October 30, reports The London Times. In the beginning of his career, he was connected with the firm of Thomas McLean in the Haymarket, and then became a partner in the firm of Lawrie and Co., of Glasgow and London. When that partnership was dissolved, he took galleries in New Bond Street with Mr. Brown as partner. Of recent years he had carried on business alone at a private house in Grosvenor Street. Among his many important clients were the late P. A. B. Widener, of Philadelphia, and his son, Joseph E. Widener, and it was Mr. Sulley who conducted, through his lawyer, the whole of the famous negotiations for the transfer of Rembrandt's famous "Mill" from Lord Lansdowne's collection at the price of £100,000 (exclusive of commission) being the largest sum ever paid for a single picture at the time.

L. C. MOELLER

Louis Charles Moeller, artist, died on November 8 in the North Hudson Hospital, Weehawken, N. J., of pneumonia. He was in his seventy-fifth year.

A member of the National Academy of Design, he had signed over his estate on Monday to the Old People's Home at North Bergen, N. J., and planned to spend the rest of his days there as soon as he came out of the hospital.

The painter had been in ill health during the last few years and had done little or nothing with his art. Some of his work is in the Corcoran Gallery, Washington, D. C., but most of it is in private collections.

Mr. Moeller studied art at Cooper Institute and the Academy of Design in New York City. Later he studied in Munich. He had a studio in the Paramount Building in New York City and lived at 46 Duer Place, Weehawken. His wife died some years ago. Surviving him are a sister and a niece.

COMMUNICATION

Marques E. Reitzel, Chairman of the newly organized American Society of Print Collectors, informs us of a correction in the list of the advisory committee, which was published in an October issue of THE ART NEWS, in which the name of Edward Warder Rennells, of the University of Kentucky was included. The revised committee membership is as follows: Professor Marques E. Reitzel, Rockford College, Chairman; Professor S. Chatwood Burton, University of Minnesota; Professor Ralph Fanning, Ohio State University; Professor Edward Lake, University of Illinois; Professor Katherine Macartney, University of Iowa; Miss Leila Mechlin, American Federation of Arts and Mr. H. Keith Baltzer, Dakota School for Boys (Secretary Treasurer.)

The second print of the year is to be made by Mr. Frank Brangwyn, the distinguished English artist, and will be sent to the members some time in May.

BOOKS RECEIVED

100,000 Years of Art, by E. G. Morris; The Stratford Company, Boston. Price \$3.00.
Great Pictures of Europe, by Thomas Munro; Brentano's, New York. Price \$3.50.
The Meaning of Art, by A. Philip McMahon; W. W. Norton & Co., New York. Price \$3.00.
El Greco, by Frank Rutter; E. Weyhe, New York. Price \$8.75.
A History of Painting in Europe to the End of the Nineteenth Century, by S. C. Kaines Smith. Price \$7.50.
Stories of the Youth of Artists, by Mary Newlin Roberts, Thomas Y. Crowell, New York. Price \$2.50.
Ars Americana, by Erland Nordenskiöld, G. Van Oest, Paris.



MARQUETRY SECRÉTAIRE À ABATTANT BY TOPINO
FRENCH, CIRCA 1780
Included in the sale of the Spreckels collection at the American-Anderson
Galleries on December 5 and 6

Early American Art Now on Exhibition in St. Louis Museum

ST. LOUIS.—The City Art Museum is showing during November a collection of forty-six early American portraits painted in the period from 1750 to 1850. Including both subjects and painters whose names are familiar in the annals of America, the exhibit has unusual historic appeal, aside from its artistic interest, which is great.

The pictures have been borrowed from various art galleries in the country in conformance with the policy of the museum to offer special exhibitions of the widest variety and of the most popular appeal.

The development of portrait painting in America must be studied in the light of early American history, Meyric R. Rogers, director of the museum points out in the foreword of the catalog, and it must be remembered that, for the most part, portraiture in these early days was considered in much the same light as photography is today, a respectable trade with more commercial, than artistic standards. The portrait painter was generally an itinerant worker, who often supplemented his livelihood by sign painting, with his subjects generally content with an approximate likeness painted into a canvas in many cases already complete, save for the features. This explains the stiff, doll-like naivete of the average pre-Revolutionary portrait, but as time passed, a more exacting standard developed until American portraits reached the competency of Copley and the suavity of Stuart.

Although some of the well-known names of early artists are missing, the twenty-five included in the exhibition are representative of their time and profession and are those whose work is most highly esteemed to-day. John Singleton Copley, Charles Peale and his son, Rembrandt Peale, Gilbert Stuart, Benjamin West, Chester Harding, Thomas Sully, Samuel Lovett Waldo and Ralph Earl are representative men in the show on which time has set its seal of approval.

Samuel F. B. Morse, inventor of the telegraph, from the historical standpoint is worthy of special attention, in view of the fact that his fame as a portrait painter has been almost overshadowed by his inventive skill. He had made a name for himself in art before he became interested in electricity, and his life is a corroboration of the theory that the same qualities of imagination and craftsmanship are necessary in both the realms of scientific affairs and art. Two of his pictures are shown, "Mrs. Bergen" and "Portrait of a Lady."

The early American portraits belonging to the Art Museum have been included in the exhibition, one of which is a "George Washington," by Stuart. Other Stuarts are "John Shaw," "Mrs. John Bartlett" and a portrait sketch. Benjamin West, who was the friend and instructor of so many of the first American artists, is represented by a self portrait and "The Hon. Lieut. Col. Roger Morris."

The exhibition will remain throughout November.

FAHIM KOUCHAKJI

Successor to
KOUCHAKJI FRÈRES

Ancient Glass
Greek Bronzes and Marbles
Early Christian Antiquities
Early Mohammedan Potteries
Miniatures & Carpets

PUBLICATIONS

"The Great Chalice of Antioch"
Two volumes, large quarto, 60 plates

"Glass, Its History
& Classification"

Two volumes, 188 full page plates
several thousand text figures

FIVE EAST 57th ST.
NEW YORK

BY APPOINTMENT TO



HER MAJESTY THE QUEEN

FRANK PARTRIDGE INC.



ONE OF A SET OF SIX GEORGE I CHAIRS, KNOWN AS "THE CLARENDON CHAIRS," OF VENEERED WALNUT AND MAHOGANY, WITH CARVED CABRIOLE LEGS AND LOOSE WOOL-WORK CUSHIONS. CIRCA 1714.

Old English Furniture

Chinese Porcelain

EVERY ARTICLE GUARANTEED

LONDON
26 King Street, St. James's, S.W. 1

NEW YORK
6 West Fifty-Sixth Street

LONDON LETTER

by Louise Gordon-Stables

The Tate Gallery has shown its wisdom in buying from the present show of Muirhead Bone's Spanish drawings at The Colnaghi Galleries, his "Mountain Background, Gerona." Another of his works that is to find a home in a public gallery is "The Cathedral Steps, Gerona," secured by Queensland. Among so much that is of the highest quality, the task of selection must have been difficult but there is no doubt that in these two works the artist has risen to superb heights. On the present occasion it is interesting to note that even in the treatment of essentially romantic subjects, he has been unable to resist the fascination that a network of scaffolding invariably holds for him. The contrast between the severe practicality of the modern apparatus with its interesting maze of straight lines, and the grace of ancient architecture, is irresistible.

If Mr. Bone is invariably intrigued with themes of this nature, his contemporary, Dame Laura Knight, is no less fascinated by scenes of circus life and makes them the subject of a very large proportion of her canvases. She is now showing at the Alpine Club Galleries a series of such paintings together with some that indicate her powers in seascape and landscape. She prefers to depict her circus folk in their "off moments" rather than in the performance of their various acts, cleverly avoiding that moment of suspended action that so often proves a pitfall and a snare to the painter. Her clowns and acrobats, horsewomen and tightrope walkers, are caught more often behind the scenes, either preparing for, or arrived after,

their "turn." Though her method is not strictly impressionistic, it succeeds admirably in suggesting her chosen atmosphere. She gives us the life and the color, neither complicated by undue glamor nor confused by a too obvious sordidness.

The exhibition at Dudley House, Park Lane, of period models in furniture, silver, glass, china, etc. is proving, if not exactly of premier importance from the antiquarian point of view, at any rate of conspicuous charm. Attempts have been made to assemble the furniture in period rooms, but difficulties have been encountered owing to the fact that the pieces have naturally not been made to scale.

One of the most intriguing of the model rooms is an exact replica of Luther's study with the various accessories carried out in silver. It is claimed that this is contemporaneous with Luther himself, of whom a little figure is seen at the desk. The glass exhibits are of especial interest. At the suggestion of Queen Mary, a miniature hunting scene in glass (probably French), just acquired from Mr. Cecil Davis, is included. It shows the tiniest perfect models of horsemen and hounds, set in a landscape of trees. A stag hunt in glass, of the late XVIIIth century, also comes originally from the same dealer. Some Bristol glass ship-models are marvels of delicacy, and some infinitesimally small models of table glass lose nothing in beauty of form and line. A great deal of interest centers around the period dolls and their houses and trappings. Doubtless the show will stimulate the collection of such items in the near



ELEPHANT IN FORM OF CANDLESICK

TANG PERIOD

Included in the exhibition of Animals in Chinese Art now current at the Otto Burchard Galleries

future. It is a field which seems to commend itself especially to women.

Speculation as to the ultimate destiny of the late Sir J. B. Robinson's collection of pictures has been settled by the announcement of his daughter's intention to bestow it upon the Cape Town Art Gallery. It is seldom that London witnesses such a sensational salesroom event as that which took place some few years back, when Sir Joseph, after handling the pictures over to Christie's, found himself unable to contemplate separation from them. So he paid the penalty by buying them in himself and being personally responsible for the commission. Incidentally, our nation will profit by the payment of some 33,000 pounds in death duties on the works.

Collectors of historical relics will find much to interest them shortly at Sotheby's when the bedroom hangings of Mary, Queen of Scots, from Linlithgow Palace as well as a number of Jacobite glasses come up for dispersal. The curtains are worked in silk appliqué on a woolen ground, the colors being black, yellow and red. The glasses have a romantic history of secret meetings and feastings attached to them.

At the Greatorex Galleries, Philip Rickman is showing that his hand, if possible, has gained in cunning since he last exhibited there his water color drawings of game birds and wild fowl. Whether he depicts them rising or swooping, pitching, sailing or merely feeding, he succeeds in giving us the correct pose and poise, the inevitable line of the wing, the right angle for head and claw. Perhaps it is in his groups in flight that he evinces his art most strikingly, for in these studies one becomes conscious of the whole bird in action, of the structure beneath the plumage, of the eventual adjustment on alighting. In the rendering of iridescent feathers, also, Mr. Rickman has long been most skillful.

OLD
MASTERS

LEWIS & SON (OBJETS D'ART) LTD.

LONDON

74, SOUTH AUDLEY STREET

PARIS

16, RUE DE LA PAIX
22, PLACE VENDÔME

DECORATIVE
FURNITURE

CABLES: LEWILORS, AUDLEY, LONDON

DAWSON

19 EAST 60th STREET, NEW YORK

OLD ENGLISH FURNITURE



Tapestries
Velvets

Interior
Decorations

Needlework
Embroideries

Member of Antique & Decorative Arts League

MILCH
GALLERIES

DISTINGUISHED
WORKS OF ART

PAINTINGS
SCULPTURE
ETCHINGS
WATER COLORS

Visitors are cordially invited
to view our exhibitions

108 WEST 57TH STREET
NEW YORK

DURAND-RUEL
INC.

PAINTINGS

New York
12 East 57th Street

Paris
37 Avenue De Friedland

FIFTY THOUSAND DOLLAR BED ACQUIRED BY FRENCH & COMPANY



Findings of Art Conference Held in Rome

ROME. — Before separating, the members of the International Conference for the Study of Scientific Methods for the Examination and Preservation of Works of Art, recently held in Rome, thanked the Italian Committee for the valuable support which it had given to the International Museums' Office in organizing the work of the meeting. The reports and discussions had convinced the Conference of the utility of laboratory research as an aid to the study of the history of art and of museography and had caused it to request the International Museums' Office to examine the possibility of publishing a complete account of the work of the Conference in the best possible conditions, and to proceed with the study of the various questions raised, in particular to compile methodically the documents relating to laboratory research, which might with advantage be published in the review *Museion*.

The experts found themselves in agreement on a number of points concerning the problems of preservation, of general museography and of critical analysis.

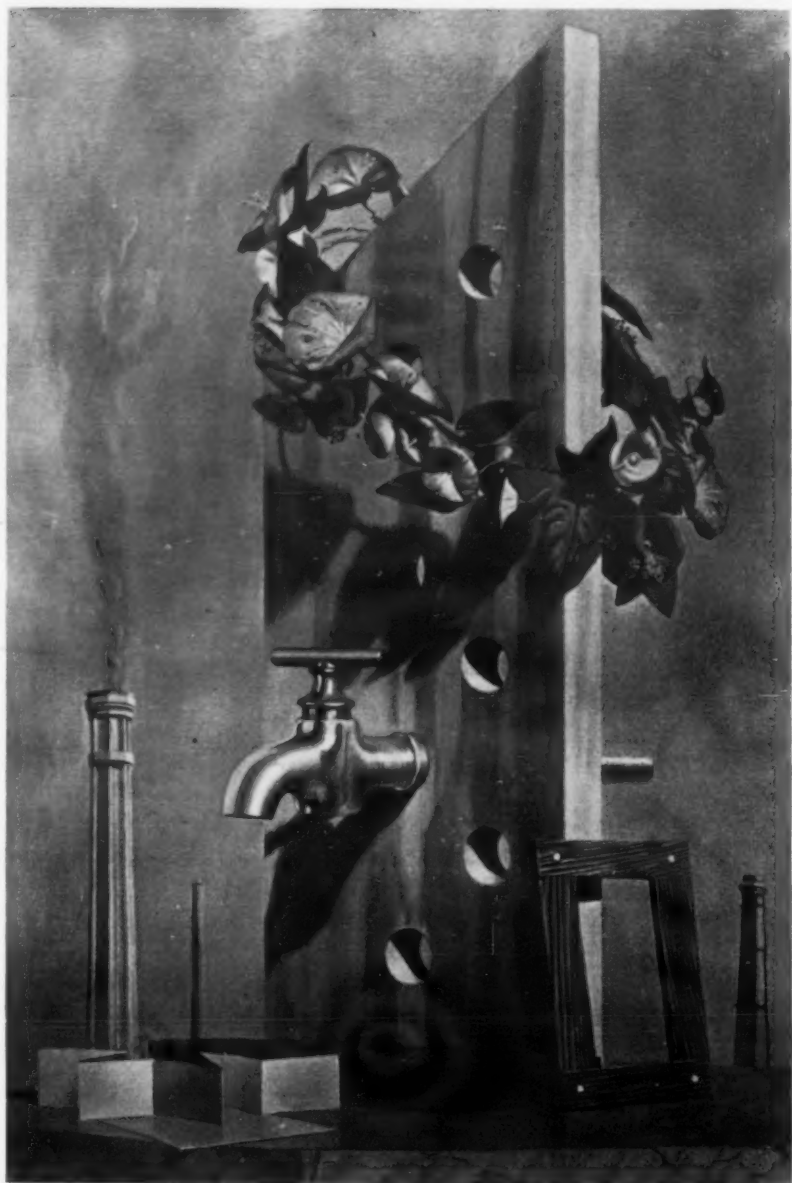
They examined the questions relating to the preservation of mural paintings and recognized the importance of devoting special study to these valuable works of art. Their investigations in regard to oil painting were concerned with the constituent elements: supports, medium, pigments and varnishes; with the problems raised in combating destructive agents (micro-organisms, atmospheric conditions, etc.) and with the technique of safeguarding and protection.

X-rays and ultra-violet rays revealed the inner network of cracks and damaged places hidden by superficial coats of paint. Chemical and micro-chemical analysis also played a considerable part in the question of pigments and varnishes.

For the preservation of sculpture, the experts studied the best methods of combating the action of worms in wood and the menace to various materials from atmospheric influences. They examined on the spot a remarkable example of the protection of antique stucco situated at a great depth. The elasticity of the surrounding ground had been maintained to avoid the danger of tremors. This example had justified the principle of adapting works of art to the milieu in which they had long remained. The experts noted with interest certain processes for the preservation of prehistoric objects, particularly those of bone or ivory. They devoted particular attention to the study of the best methods of cleaning bronzes recovered from the sea and of corrosive patina on metal work, to the precautions to be observed in taking casts and to the danger incurred by objects made of precious metal suspended, for instance, on hooks of common metal, which might cause a short circuit harmful to the object. The question of the preservation of engraved bronzes and allied problems gave occasion for the examination of a galvanoplastic process presenting great interest.

The experts paid special attention to the subject of general museography: material conditions for installation, museum architecture, heating, ventilation, lighting and, in particular, the introduction of a certain percentage of humidity into the atmosphere. The experts noted the report on methods of lighting by a special system of bays and glazing, minimizing the destructive and discoloring effects of light. They pointed out the dangers of frequent transportation of works of art for no scientific object.

The experts further collected interesting examples of the application of laboratory processes to the critical analysis of works of art and of the usefulness of these methods for interpretation from the historic standpoint and from that of style, more especially in the microphotographic study of the personal technique of Rembrandt and that of his school. As microphotography was destined to play a part in the examination of pictures and in the comparison of the works of different masters, the experts considered that it would be most important to know under what conditions and at what date these photographs were taken. Every microphotograph should



"HONNEUR AU COURAGE MALHEUREUX"

By PIERRE ROY

Included in the first American showing of this artist, now current at the Brummer Gallery

be accompanied by a note giving the intensity and direction of the light in which the photograph was taken as well as information concerning the condition of the pictures; this would considerably facilitate the keeping of records. The use of artificial light for taking the photographs was recommended by the experts because its intensity and its direction could be regulated with precision.

X-rays had made it possible to discover paintings hidden by opaque surfaces. The micro-chemical analysis of the media and pigments of certain mural paintings threw light on their origin and confirmed the evidence of style on this point. Similarly, the chemical analysis of the coloring matter of a picture gave valuable indications of its period and age.

Pending the summoning of another meeting of experts, the Conference considered that it would be desirable for permanent contact to be maintained between its members and the International Museums' Office. With a view to facilitating these relations and to rendering them more effective, the Conference considered that in countries in which the experts and art historian dealing with the questions under consideration were numerous it would be well to set up a national committee in which these problems would continue to be examined. These national committees would keep the International Museums' Office constantly informed of the progress made in their country on the questions which had been before the Conference.

Contact would be established either directly between these Committees and the International Museums' Office or through the intermediary of the national member of the Executive Committee of the International Museums' Office for the countries represented on this Committee.

The Conference believed that it had thus fulfilled the mission with which it had been entrusted within the limits laid down for it.

I. That it is important that in every museum such conditions of heating, conditions of atmosphere (dryness, humidity, and purity) and lighting should be established as are most favorable to the conservation of the works of art therein.

II. That no picture should be cleaned or restored without full preliminary examination by scientific methods and photography, and that a full record of

all operations be kept, both by means of photography and in writing. That before restoration of a picture it is desirable that the opinion of a corporate body of qualified experts should be taken.

III. That an ideal protective covering of a picture should conform to the following conditions:

1. It should protect the picture from atmospheric impurities.
2. Its cohesion and elasticity should be such as to allow for all ordinary changes in atmospheric conditions and temperature.
3. The elasticity of the pigments and tissues under the varnish should be preserved.
4. It should be transparent and colorless.
5. It should be capable of being applied thinly.
6. It should not bloom.
7. It should be easily removed.
8. It should not be too shiny.

Concerning the question of the best protective covering for a picture the Committee cannot recommend, at present, one which fulfills all the qualities specified.

Experiments, however, are being made which promise valuable results. Pending these, the Committee has compiled a synopsis of the news of its members, based on their personal experience, as to the best protective coverings for paintings in the present state of knowledge. Some differences in these views, however, preclude, at present a statement of them in the form of a resolution, but these views have been put at the disposal of the International Museums' Office.

IV. That the International Museums' Office be asked to appoint a small committee to prepare a little booklet for distribution to directors of museums and others interested, based upon the preceding resolutions of the Committee, with the addition of practical recommendations, and of the individual views of members of the Committee on protective coverings.

GALLERY NOTE

Mr. Arnold Seligmann and Mr. Emile Rey of Arnold Seligmann, Rey & Co., Inc. arrived in New York on November 18 on the *Ile de France*. They will make a short stay in this country. With them was Mr. Jean Seligmann for his usual visit.

VAN DIEMEN GALLERIES



Interior with Figures by Pietro Longhi

PAINTINGS by OLD MASTERS

21 East 57th Street, New York City

Amsterdam
Rokin 9

Berlin
Bellevuestrasse 11a

EDGAR WORCH

EUROPEAN ANTIQUITIES CHINESE WORKS OF ART

2 TIERGARTENSTRASSE :: BERLIN, W. 10

WILLIAM H. HOLSTON

Paintings of Many Schools Foreign and American

19 East 57th Street

(Fourth Floor)

New York

BRUMMER GALLERY INC.

WORKS OF ART

NEW YORK
55 EAST 57TH STREET

PARIS
203 BIS. BD. ST. GERMAIN

The Conservation of the King's Crucifixion Triptych by Duccio

By S. KENNEDY NORTH in the *Burlington Magazine*

For some time considerable doubt has been expressed by students of the Sienese School as regards the Duccio triptych of "The Crucifixion," in the possession of His Majesty the King, at Buckingham Palace. To many it appeared but a School piece; to some, less excusably, a modern imitation. The chance, therefore, of close examination, offered by His Majesty's gracious consent to the loan of the picture to the Italian Exhibition, was most welcome. At first sight, the general aspect to some extent excused the prevalent impression that so heavily had the picture been repainted and overlaid with modern bronze paint, that there could be little more than a wreck underneath and probably even less of the master's work.

At the close of the exhibition, in order to arrive at some sort of certainty, the King allowed the picture to be examined out of its frame. Here and there the naked eye could see on the edges minute traces of a genuine old gold. The crackle of this gold is delightful and in striking contrast with the artificial cracks in the bronze paint that covered the whole of the background. The X-rays alone could decide whether the original gold, of which such tiny traces were visible, remained underneath the bronze over the whole background, or at any rate in areas large enough to justify the removal of the bronze. With His Majesty's consent, I was able to examine and make films of the picture by means of the X-rays. The results were most illuminating. My chief interest at that stage was the gold background, for which my definition was arranged.

The close grain of the wood, the weave of the linen over it and the crackle of the gold laid above that, all combined to complicate examination, and it was with difficulty that definition could be attained to cover the areas of the remaining original gold. But at this point something else of great importance was disclosed by the X-rays. Not only had the sensitive outline of the master been destroyed by the hand of the XIXth-century bronze

painter, even to the obliteration of the angels' wings in the spandrels, but also every head had been stippled in an oil paint apparently with the object of supplementing the emotion which had seemed sufficient to Duccio. In addition, the lines of the drapery had been altered, damaged places repainted and the figure of Christ repainted with thin glazes. To complete this list of XIXth-century interpolations, drops of blood had been added, the borders of the panels had been outlined in brown pigment and the patterns of all the nimbs changed from the original incised patterns underneath. As a result of this close examination the crackle of the flesh painting was discovered.

My report on the result of the X-rays examination was followed by authority to remove the modern bronze. For this purpose alcohol vapor was used at a temperature of 60°C. But some of the bronze paint had underneath it a strong ormolu which was carefully removed with hot water. Then the XIXth-century repainting on the figures was removed. There was no lifting of the original paint anywhere, and the color of the flesh proved to be of a lovely transparent quality. The character of the original drawing, with all its force, nervousness and subtlety, was regained. The heads of the hanging Christ and the Madonna on the dexter panel, with that of St. John, became lively and fresh; the blue wreath of most delicate workmanship on the head of Christ in the centre panel was revealed, and delicately painted separate hairs were clear, where previously we had only seen lumpy masses.

Naturally, the picture had suffered during its long life. It had been cut, possibly for the present frame, and, as is to be expected, the original gold background had been fractured here and there, showing the original red bole underneath. These places I have covered with English 24-carat double gold, using dilute pure isinglass as a mordant. These are small areas. No repainting of any kind whatever has been done by me. The whole of the picture was then coated with pure paraffin wax, 65.5°C., and polished. The result is that today we see this picture exquisite and beautiful, as nearly in its original state as is possible. What is more, it now gives us a much purer standard for Duccio's technique than any of the four pictures at the National Gallery. No man living can have seen before what Duccio really meant in this masterpiece which, thanks to His Majesty's interest in its vindication, is now cleared of all suspicion.

CHARLES of LONDON



Old English Furniture

NEW YORK

2 WEST 56th STREET
730 FIFTH AVENUE

LONDON

7 WOODSTOCK STREET
NEW BOND STREET

Member of the Antique and Decorative Arts League

FREDERIK MULLER & CO.

Announce the

AUCTION SALE of
TWO IMPORTANT COLLECTIONS

of

PAINTINGS
By OLD MASTERS

ANTIQUÉ FURNITURE
TAPESTRIES and RUGS

Public Sale in Amsterdam on

DECEMBER 9th, 1930

At their Galleries, under the direction of

Messrs. MENSING & SONS

DOELENSTRAAT 16-18 AMSTERDAM

Illustrated catalogues may be consulted at the offices of The ART NEWS

Peruvian Textiles on View At the Metropolitan Museum

By JOHN GOLDSMITH PHILLIPS
In the November Bulletin of the Metropolitan Museum.

The Metropolitan Museum has organized a special exhibition of Peruvian textiles from its own collection. It is to be found in Gallery H. 15 and will continue until April 1.

"The museum's collection, which has been growing steadily during the past few years, has been greatly increased by the recent gifts of George D. Pratt, and now numbers over one hundred specimens.

"In connection with the special exhibition the Museum is issuing a publication, 'Peruvian Textiles: Examples of the Pre-Incaic Period,' which contains illustrations and descriptions of many striking textile designs valuable both to the student of Peruvian art and to the designer. It also includes a chronology of the early Peruvian cultures by Philip Ainsworth Means, and an introduction to Peruvian textiles by Joseph Breck."

To follow Mr. Means' chronology, "the Spanish conquest of Peru, which began in 1530, completely destroyed the Inca Empire that had included the territory now comprising Ecuador, Peru, Bolivia, northwestern Argentina, and northern Chile. . . . The pre-Conquest peoples of these regions left no records in writing. We owe our present knowledge of the early history of Peru to Spanish scholars of the XVIth and XVIIth centuries who compiled in the Chronicles of Peru the native traditions and histories, and to archaeologists of recent times whose excavations have brought to light great quantities of new material, much of it in the form of pottery and textiles. The work of the archaeologist has reinforced and supplemented the knowledge derived from traditional sources. We now know that earlier civilizations existed, as potent and vast as that of the Incas, whose culture was but the latest of a series. The textiles here exhibited belong predominantly to such pre-Incaic periods. They were found in graves along the Peruvian coast, having been remarkably preserved by the dry alkaline soil of that region. Used for the wrapping of mummified dead, they are either garments or fragments of garments."

"The earliest history of Peru is obscure. It appears, however, that the

original coast and highlands peoples were not of the same origin, but were the results of separate series of migrations probably from Central America. Accordingly, during the entire span of Peruvian history, the art of the highlands has followed a different tradition from that of the coast. While the former is generally severe in color and highly conventionalized, the latter is characterized by a wide range of vivid colors and by a type of ornament which is more or less naturalistic."

"The most recent research indicates that the early archaic cultures were firmly established at the beginning of the Christian era. Two more advanced traditions were then developed on the coast. The first, a high culture established . . . near the city of Nazca, flourished during the first five centuries of our era. . . . The Museum possesses two fine textiles which in their vivacity and range of color and naturalistic ornament typify this period. This and other 'examples illustrate how high a stage of craftsmanship was reached at an early date.'

"There is no definite information about textiles of the second culture, which flourished at the same time along the northern part of the coast, and which was named, after a ruler of the region, the early Chimú culture. But we know from pottery that early Chimú art was more realistic and less colorful than that of its southern neighbor."

"Contemporaneously with the rise of the two coastal cultures, an empire appeared in the highlands with its center at Tiahuanaco, a city located on the southern shore of Lake Titicaca in Bolivia. This is the so-called Tiahuanaco empire. While it was still fighting for existence, its artistic expression was characterized by crude, archaic forms. By the Vth century, however, the empire had grown so powerful and its art so mature that both became dominant over the highlands and coastal regions. This conquering tradition, called the Tiahuanaco I culture, forced its conventionalized design, and its starkness of color upon the coastal weavers, but it absorbed to a certain extent the naturalism, color, and skillful craftsmanship of coastal art. . . ."

"A new tradition combining the cultures of the highlands and coast then

developed. This tradition, known as the Tiahuanaco II culture, was supreme from A.D. 600 to 900, both on the coast and in the highlands. Its maturity and sophistication find their best expression in the deep-cut rock reliefs upon the monolithic gateway at Tiahuanaco.

"The museum is exhibiting for the first time a group of remarkable textiles of the period, the gift of George D. Pratt, upon several of which are represented figures of the type found on the monolithic gateway. . . . The heads are thrown back as if in the ecstasy of a dance, so that the profile of the face is horizontal. . . ."

"Plant designs rarely occur in Peruvian art. The human figure, the puma, the bird, and the fish constitute the basis of all design, doubtless possessing mystical significance for the primitive folk. Conventionalization became so pronounced as the Tiahuanaco II culture advanced that the usual motives are recognized only with much difficulty. Such degeneration of ornament reveals the enfeebled condition of the empire and its art. The empire completely disintegrated in the Xth century."

"On the coast, however, the Nazca and Chimú regions, freed perhaps from the restraints of the Tiahuanaco Empire, were about to experience a renaissance of their colorful arts in the late Nazca and late Chimú cultures. Many fine textiles attest to the excellent work of these periods, which extended from about A.D. 900 until 1400. The same motives of highlands art remain, but the treatment is naturalistic and colorful, although not to the extent of the earlier coastal cultures. . . ."

"In the beginning of the XIIth century, the Inca Empire was developing as a formidable political unit in the Bolivian highlands. Like the Tiahuanaco empire it extended its sway during four centuries, until it, too, dominated both highlands and coast. The art of the Inca dynasty was of the highlands type, but it does not seem to have obliterated entirely the late coastal art; the two traditions existed side by side."

"The museum's small collection of Peruvian gold and silver ornaments and vessels is being exhibited with the textiles."

FOREIGN AUCTION CALENDAR

BERLIN

Rudolph Lepke

November 25 — Paintings by recent masters.

Cassirer

November 25—Important drawings, paintings, furniture and objects of art from the Strauss-Negbauer collection.
November 26—The Marcus Kappel collection of paintings.

Boerner & Graupe

December 5—Graphic work by A. von Menzel.

Paul Graupe

November 28-29—The Castiglione collection.

COLOGNE

Math. Lempertz

November 25—XIXth and XXth century paintings.

VIENNA

Gluckselig

December 11-12—Furniture and paintings.

AMSTERDAM

De Vries

December 9—Paintings, tapestries and furniture.
December 15-18—The Thomas Stuart collection of paintings, furniture and objets d'art.

Frederik Muller & Co.

December 19—Two collections of old masters, furniture, etc.

LONDON

Sotheby & Co.

November 29—A selected portion of the valuable library of the late Sir Edward H. Scott.

December 1—Manuscripts and books by and about Samuel Butler.

Christie's

November 25—Porcelains, decorative furniture, objets d'art, embroideries, etc., the property of a lady.

November 27—Decorative furniture from the Lathom and Miles collections.

Pottick & Simpson

December 18—Early Peruvian pottery (Chimu period, 800-1400 A.D.).

PARIS

Georges Petit Galleries

November 28—The Jacques Doucet collection.

PAINTINGS SOLD AT HOTEL DROUOT

PARIS—The first week in November, reports the *Herald Tribune* of Paris witnessed some good sales of old paintings, art objects and furniture at the Hotel Drouot, some of which attracted serious collectors.

Me. Lair-Dubreuil conducted one of these sessions. Among the paintings he obtained 7,000fr. for a French picture of the beginning of the XIXth century, "Hylas et les Nymphes," 4,000fr. for a sea piece by Lacroix de Marseille, and 3,000fr. for a painting attributed to Van de Velde, "Temps Calme." Two bottles in old Japanese porcelain fetched 2,500fr., and a service in silver gilt, with arms, 8,250fr. Among the furniture two Louis XVI. armchairs attained 5,010fr.; a bergère and two other armchairs, covered with Aubusson tapestry, 5,700fr.; a piece of breast-high furniture of Louis XVI. period, 5,050fr.; a secrétaire of the late XVIIIth century, 4,200fr.; a Louis XV. screen, with Aubusson tapestry, 4,400fr., and a small veneered glass case, stamped Lelen, 6000fr.

At another sale, conducted by Me. Henri Baudoin, there was much animation. A marquetry chest of drawers reached 2,310fr.; two armchairs and a sofa covered with silk, in Louis XV. style, 2,810fr.; a Regency armchair, 2,280fr., and a bergère armchair in the same style, 1,520fr.

Me. Ch. Dubourg, in a third sale, obtained 7,300fr. for a Louis XVI. drawing-room suite covered with Aubusson tapestry, and 7,050fr. for a glass case in marquetry of very good make.

VALENTINE GALLERY

69 EAST 57th STREET

MODERN ART

BRAQUE
CHIRICO
DERAIN
DESPIAU
DUFY
GROMAIRE
LURCAT

MATISSE
MIRO
MODIGLIANI
PICASSO
REDON
SEGONZAC
SEURAT

J. B. NEUMANN
LIVING ART
NEW YORK

GRAPHISCHES KABINETT

Murich, 10 Brienerstrasse
G. Franke, Director
EUROPEAN ART SINCE GOYA
New Art Circle, New York
J. B. Neumann, Director

ELISABET LITTHAUER
BERLIN W

Königin-Augustastrasse 50

WORKS of ART

(Pictures, Tapestries, Furniture)

PRIVATE PROPERTY

Sold on Commission

Advice to intending buyers
Consultation on artistic furnishing

JACQUES SELIGMANN & Co. INC.

3 East 51st Street, New York

PAINTINGS and WORKS of ART

Ancien Palais Sagan, 57 Rue St. Dominique

PARIS

9 Rue de la Paix



Zuccarelli

(Size 36½ x 28½)

PAINTINGS by OLD MASTERS

and

MODERN FRENCH and AMERICAN MASTERS

REINHARDT GALLERIES

730 FIFTH AVENUE

NEW YORK

Dikran G. Kelekian

Works of Art

Bankers Trust Building
598 MADISON AVENUE
Northwest corner of 57th St., New York
Opposite American Mission, Cairo
2 Place Vendôme, Paris

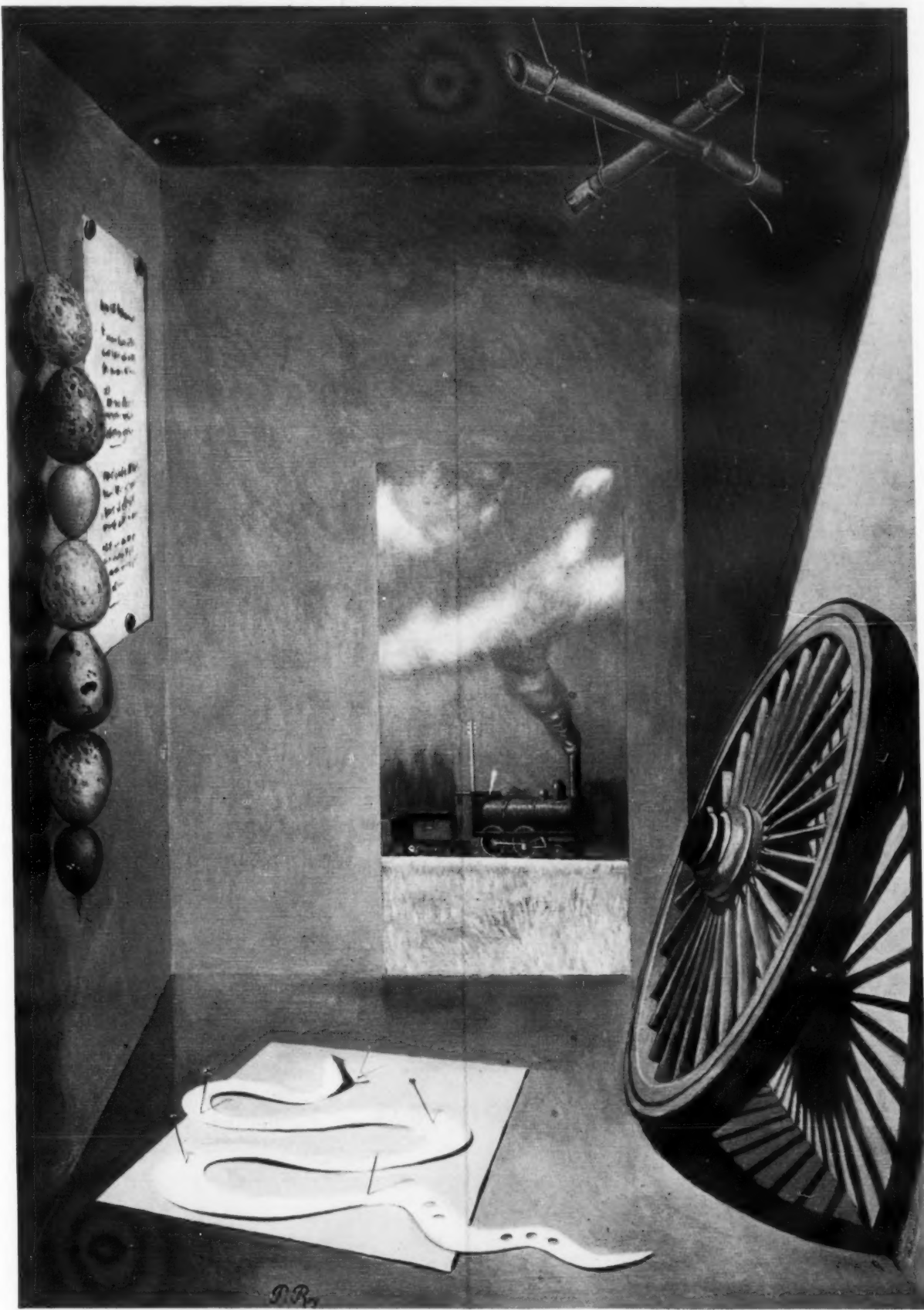
E. J. VAN WISSELINGH & Co

HIGH CLASS PAINTINGS

PUBLISHERS
OF THE ETCHINGS BY
M. BAUER A. O.

78-80 ROKIN

AMSTERDAM



"A NATURALIST'S STUDY"

Included in the first American showing of this artist, now current at the Brummer Galleries

By PIERRE ROY

Boston Adds to Art Film Series Used For Museum Lectures

Announcements of the making of several motion pictures by the Museum of Fine Arts, Boston, to illustrate the technique of various arts have been made from time to time within the past year. Four films were completed last season. Three additional ones have been made this summer and fall, two of which were recently shown. The third will have its introduction to the Boston public on Tuesday afternoon, December 9. "The Art of Spinning and Weaving" has been photographed against the background of the Museum's XVIIIth century period rooms where looms, spinning wheels, and other necessary equipment for hand weaving were installed. The museum was fortunate enough to secure the assistance of the Dedham Weavers, a group of Dedham women who have within recent years interested themselves in the revival of hand weaving. Dressed in Colonial costumes they apply themselves to the various processes of carding, spinning and weaving while the motion picture camera recorded the consecutive steps in clean cut and attractive photography. There

is thus recreated the picture most closely associated in the American mind with hand weaving.

"The Medal Maker" which will comprise half of the December 9 program has recently been completed by the University Film Foundation for the American Numismatics Society and records the technique of the medalist as practised by Laura Gardin Fraser, the foremost American medalist.

With the completion of these films there is now available a group which makes it possible for the museum to carry forward a plan for weekly showings of individual films. In some instances two such closely related films as "The Etcher's Art" and "Drypoint—A Demonstration" will be included in a single program. The films will be shown regularly on Thursday afternoons at 2.30 o'clock in the Lecture Hall. Because of the interruptions of the Christmas holiday, the regular schedule will not begin until January 8 but there will be a special program on Thursday afternoon, December 18 at 2.30 o'clock, and another on Tuesday afternoon, December 30 at 2.30.

The films already completed have been made possible in part by the generous patronage of interested friends at the special introductory programs with which it has become a custom to launch each new film.

THE FIFTY-SIXTH STREET GALLERIES, Inc.

6 East 56th St. New York

present
Paintings by
Rabindranath Tagore

Sculpture by
Count
Hans-Albrecht Harrach

NEW YORK SHOWING

Traveling Exhibition of
AMERICAN
PAINTING

sponsored by the
College Art Association
20 West 58th Street

Nov. 24th to Dec. 2nd

RALPH M. CHAIT

600 MADISON AVE., N. Y.
at Fifty-Seventh Street



Rare Group of Pottery Female Figures of Musicians, bearing vestiges of their original polychromy. Six dynasties, 265-589 A. D.

Height, 9 inches.

CHINESE ART

Member Antique and Decorative Arts League

BALZAC GALLERIES

EXHIBITION

GAVARNI

Until December 6th

102 East 57th Street

New York

THE GORDON GALLERIES

PAINTINGS
ETCHINGS
BRONZES

27 ADAMS AVENUE EAST, DETROIT

A. ARCHIPENKO
ECOLE D'ART
FINE and APPLIED ART
16 West 61st Street, New York
Tuition Fees \$10 up
Catalogue sent on request

D-B-BUTLER & Co
ENGRAVINGS - ETCHINGS
Artistic - Framing - Regilding
Paintings - Relined - Restored
116 EAST 57th ST., NEW YORK

PAUL BOTTENWIESER

OLD MASTERS

Ambassador Hotel, New York

Park Avenue at 51st Street

5 Bellevuestrasse, Berlin W. 9.

Opposite the Hotel Esplanade

COMING AUCTION SALES

AMERICAN-ANDERSON GALLERIES

V. WINTHROP NEWTON SALE OF DRAWINGS

Exhibition, November 29
Sale, December 4, eve.

The English, French, Dutch, German and Italian schools are represented in the sale of drawings to take place at the American Art Association-Anderson Galleries on the evening of December 4. They come from the collection of V. Winthrop Newton and will be placed on view November 29.

The English group includes one hundred and twenty-two numbers, there being fine examples of Turner, Girtin, Varley, Clarkson Stanfield and others, much sought for today as harmonious with certain of the popular period interiors.

Work by Thomas Girtin, who died in his twenty-seventh year, seldom comes up at auction. It is recorded that Turner said of his art, "if Girtin had lived, he should have starved. There are more than one hundred examples of this young artist's work in the British Museum and a few in other museums. In the Newton sale, there are two water colors ("A Welsh Scene" and "The Tranquil River") and "Rowford Mill, Wilts," which is a wash drawing in India, and all are signed.

Other drawings which rarely come up in this country for sale are those of Birket Foster, by whom two signed examples are offered, "Lady Windermere" and "A Rural Footbridge."

Blake and Dante Gabriel Rossetti are also represented. And of the XVIIIth century, there are works by Gainsborough, Lawrence and Romney.

In selecting the drawings for this sale Mr. Newman has kept the decorative viewpoint in mind. The collection, however, is not lacking in sketches by the old masters. "Men Hauling a Rock" by Salvator Rosa is a pen and wash in sepia from the Fairfax Murray collection. This item, which has been verified at the British Museum, shows a group of four men dragging a boulder while two others watch, and it bears Sir Thomas Lawrence's collector's stamp, "T. L."

The collector's mark of Sir Joshua Reynolds, as well as an earlier mark of Giovanni Coschi of Florence, appear on Cherubino Alberti's drawings of Elijah and a nude male figure, the two studies appearing on one sheet.

Another item in the Italian group is "A Sainted Bishop Praying" by Michelangelo, in pen and wash, sepia, heightened with white, on olive-grey paper. The collector's mark of Dr. William Frazer appears on a drawing by Tintoretto, "The Marriage Feast at Cana," in red chalk, shaded with sepia.

A black chalk drawing on blue-grey paper, by Van Dyck, "The Capture of the Golden Fleece," shows Jason, having slain the dragon, in the act of seizing the fleece. An interesting item by Francois Boucher, "Nymph and Amorini," is inscribed in the artist's hand, "A Madame la (name deleted) Donnée par Boucher."

In this group also occur two drawings by Fragonard, the one "The Promenade," indicating in a few deft touches the figure of a lady of quality taking the air on a terrace; the other, "The Rescue of Iphigenia," portending Diana appearing in the clouds delivering Iphigenia from the sacrifice ordained in retribution of the slaughter of the goddess's favorite stag by her father Agamemnon. The two water-colors by Jean-Baptiste Isabey, show "Lake Maggiore" and "A North Italian Marketplace."

LEHMAN SALE OF BOOKS Exhibition, November 26 Sale, December 2, 3

Uncommon Dickens items and many other rarities will be sold when the library of the Hon. Frederick W. Lehmann of St. Louis, Mo., is dispersed

THE
FIFTEEN GALLERY
37 West 57th St., N. Y.
WM. A. PATTY
PAINTINGS
Nov. 24th to Dec. 6th incl.

at the American Art Association-Anderson Galleries, Inc., on the afternoons and evenings of December 2 and 3. This collection of books, which is one of the most important to be offered in several years, will go on exhibition November 26.

Comprising practically all the very rare first editions, the Dickens group also includes a hitherto unknown small leaflet of four pages, entitled "East London Hospital for Children," with the glaring misprint "Children," "The Strange Gentleman," with the frontispiece by "Phiz," first edition, of which only a very few copies exist; the Augustus L. Egg copy of "Is She His Wife?" one of three copies known; and the corrected proof-sheets of Dickens's speech as chairman at the anniversary dinner of the Royal Free Hospital, showing profuse corrections and extensive additions, are other highly important Dickens items. Much interest likewise attaches to the three original drawings believed to be by Dickens himself.

Quite as important as his Dickens collection and not to be found in libraries more recently formed, are the first editions gathered by Mr. Lehman over many years. Among the rarities are Hawthorne's "Fanshawe," 1828, which is one of the most difficult American first editions to obtain in good condition, as well as "The Sister Years," by the same author, of which some six copies only are known.

Here are also offered Thomas Jefferson's own copy of the "Acts of Virginia," with autograph manuscript annotations by him, and a first edition of Richard H. Dana's "Two Years Before the Mast," New York, 1840, in the earliest binding, a rare book, seldom found in the good condition in which this is.

Furthermore, the library contains choice bindings by Cobden-Sanderson, Miss Prideaux, Cedric Chivers, and others, some of which are exhibition pieces, besides Caxton and Grolier Club publications; and Essex House, Kelmscott, Strawberry Hill, and other private press books.

SOTHEYB'S PERSIAN AND INDIAN DRAWINGS AND MANUSCRIPTS HEBRAICA AND JUDAICA

Sale, December 2

In the important collection of Persian and Indian drawings and manuscripts which will come up for sale at Sotheby's in London on December 2 is a rare manuscript on 492 folios of gold sprinkled paper with a double full-page miniature on the front, depicting King Solomon receiving the Queen of Sheba. At the end, there are two similarly decorated miniatures of hunting scenes, and within the book twenty-six additional full-page miniatures. Nearly all are in a fine state of preservation. This item is dated 1511 A. D. and the scribe who made it was Muhammad Inayat Ullah. The manuscript is offered by P. S. Garling, Esq.

From the collection of Lord Elphinstone is an early XVIth century manuscript of three hundred leaves with seven full-page miniatures in the Indian Delhi manner. Twelve Rajput and nine Mughal specimens are the property of Shyam Sunderlah Chordia of Udaipur, Rajputana. There are also Turkish and other Indian miniatures.

At the same session, Hebrew manuscripts and printed books (especially works by Menasseh Ben Israel) will be dispersed. Most important are a

fine XIVth century manuscript of the early prophets and a XVth century manuscript of the latter prophets.

RAINS GALLERIES, INC.

BOB SALE ET AL Exhibition, November 21-23 Sale, November 24, 25, 26

Part II of the sale that the Rains Galleries is conducting for Mrs. Charles V. Bob will take place on the afternoons of November 24, 25 and 26. As the first sale consisted of the furnishings of the Bob home at 1010 Fifth Avenue, the second will consist of the furnishings from her home at Montauk Point, L. I.

On the same days, there will also be dispersed many rare items from the collections of Philip Ainsworth Means and of Charles B. Hitchcock, there being from the former silk brocades, antique furniture, objects of art, carved figures, samplers, a fine crystal sphere, etc.; and from the Hitchcock collection, old paintings and rare furniture. From various other consignors, will be found old English furniture, bed-room, living-room and dining-room sets, old ivories, Oriental rugs, autograph letters of Washington, Lincoln and other famous Americans, oil paintings by well known masters, jade and rose quartz lamps and other interesting objects.

The collection will be on public exhibition from November 21-23.

PLAZA ART GALLERY

SNYDER-AVELINE FURNITURE

Exhibition, November 20
Sale, November 27, 28

An important collection of Louis XV, Louis XVI, Empire, English XVIIIth century and Biedermeier furniture and decorative objects will be sold at auction at the Plaza Galleries, 9 West 57th Street, Friday and Saturday afternoons, November 28 and 29. The pieces, which will be placed on exhibition beginning Sunday, November 23, are from the collections of Helen M. Snyder of New York City and Maurice Aveline of Paris.

Among the rare XVIIIth century pieces offered are a Louis XVI secretaire in walnut combining bookcase and writing desk, and a mahogany highboy made in Virginia between 1760 and 1775 with richly carved broken pediment, cabriole legs and claw and ball feet. The latter piece has two carved shell motifs in panels at the top and bottom, and ten drawers.

A Biedermeier commode, chaise longue, tables of various types and mirrors also appear in the collection.

PUTTICK AND SIMPSON

PERUVIAN ANTIQUITIES Sale, December 18

The collection of Peruvian antiquities to be sold on the afternoon of December 18 in London at Puttick and Simpson's is not only exceptional in that the large majority of the vases and figures are in perfect condition, but also in that the collection as a whole has been the subject of a special article, which appeared October 25 of this year in *The Illustrated London News*.

The collection consists chiefly of Nazca and Truxillo pottery vases (the Chimu period 800-1400 A. D.)

From the Nazca polychrome ware, mention might be made of a bowl, 6½ inches in diameter, decorated with fabulous winged animals. On a slightly smaller bowl is depicted a grotesque reptile with human face. A globular

vase with short neck and rudimentary handles, is painted on either side with fabulous birds while a beaker shows human figures holding branches of conventionalized foliage. Another interesting piece is a gourd-shaped vase having a double spout painted with two grotesque animals and the body with two birds.

In the Truxillo pottery is to be found a brown and cream vase, formed as a penguin with human arms holding a drum. Another interesting brown vase is in the shape of a demon's head with hair decorated with serpents. Important, also, is a red and cream globular

vase with conical spout, designed on either side with panels of demons in relief.

JAEHNE SALE OF BOOKS

American Art Association-Anderson Galleries, Inc.—The sale of the library of Messrs. Herman and Paul Jaehne on the afternoon and evening of November 12 realized a total of \$17,444.00. The highest price was \$625 and was given by E. J. Beyer for Keats's "Lamia," London 1920, a first edition bound by Cobden-Sanderson. Robert H. Dodd paid \$525 for I. N. Phelps Stokes's "The Iconography of Manhattan Island, 1498-1909," published by Robert H. Dodd from 1915 to 1928. Philip Brooks paid \$500 for the Kelmscott "Shelley," bound by Cobden-Sanderson, Hammersmith, 1895.

EDWARD PRILL, Inc. of Sheffield, England

44 WEST 48th STREET, NEW YORK

Representing N. BLOOM & SON, LONDON

A fine old George II Tea Kettle on lamp stand, made by John Swift, London, 1759, weighing 111 ounces.

The extreme rococo character of this rare piece is expressed in the numerous floral swags, delicate chasing and Chinese ornamentation. This collection of English Silver, brought to this country by Mr. N. Bloom of London, is on view for the month of November.



Especially Interested

In Serving

Dealers and Decorators

Your correspondence is invited.

Telephone:
Bryant 7225

Cable address:
Prillward, New York

GAINSBOROUGH GALLERIES, INC.

RICHARD VITOLO
President

RICHARD E. ENRIGHT
Vice-President

Old and Contemporary
Masters

222 West 59th Street

New York

ARTHUR GOETZ

Old Paintings
Works of Art

24-26 East 58th Street

New York

THE FINE ART SOCIETY, Ltd.

Established 1876.

Cable Finart London.

FINE PRINTS

BY OLD AND MODERN MASTERS

Enquiries Solicited.

Catalogues Free.

148, NEW BOND STREET, LONDON, W. 1

EXHIBITION OF

JAINA PAINTINGS

FROM

WESTERN INDIA

AT THE

HEERAMANECK GALLERIES

724 FIFTH AVENUE

NEW YORK

\$92,277 TOTAL IN BOB SALE AT RAINS'

The contents of the Bob apartment at 1010 Fifth Avenue, offered for sale in the Rains Galleries during the four days ending November 15, brought a total of \$92,277.75, the highest figure achieved by any of the week-end auctions. The largest sums were bid for jewelry, while other notable prices were paid for the paintings. M. Cohn gave \$2,500 for a "Portrait of a Lady" by Sir Thomas Lawrence and \$2,200 for another "Portrait of a Lady" by Watson Gordon, and L. Weir \$2,450 for another Lawrence portrait.

NEW YORK AUCTION CALENDAR

American Art Association-Anderson Galleries, Inc.
30 East 57th Street

November 22, aft.—Final sale of rare rugs, tapestries and textiles from the Bengali collection.

November 24, 25, eves.—Contemporary etchings from the collection of Mrs. Irving L. Bloomingdale.

November 28, eve.—Sale of seven masterpieces of painting, including Rembrandt, Raeburn, Reynolds and Turner; XIVth and XVth century Gothic stained and painted glass panels, and fine Gothic furniture (the entire collection of the late Colonel Ambrose Monell of Tuxedo Park, N. Y.).

November 29, aft.—Sale of early American and XVIIIth and XVIIIth century English furniture, collected by the late Edward Perry Warren, and sold by order of C. J. Murray West.

Plaza Art Galleries
9 East 59th Street

November 22, aft.—Final sale of Italian, English and French furniture and works of art, including a collection from Chateau Cormatin, France.

November 28, 29, afts.—Sale of XVIIIth century and Directoire furniture and objects of art, by order of Helen Snyder and Maurice Aveline, Paris.

Rains Galleries, Inc.
3 East 53rd Street

November 24, 25, 26, afts.—Sale of furnishings from the home of Mrs. Charles V. Bob at Montauk Point, L. I. Sale of silk brocades, antique furniture, objects of art, carved figures, a fine crystal sphere, etc., from the collection of Philip Ainsworth Means. Sale of old paintings and rare furniture from the collection of Charles R. Hitchcock and furniture, ivory, rugs, autographs, jade and rose quartz lamps from other consignors. On view, Sunday from 2 to 5, weekdays until 5:30.



TWO OF A SET OF FOUR TAPESTRY CHAIRS

By NICOLAS BLANCHARD

Fine examples by this mid-XVIIIth century ebeniste included in the sale of the Spreckels collection at the American-Anderson Galleries on December 5 and 6

American-Anderson Galleries Hold Notable December Sales

During the month of December, collections of signal importance are to be sold at the American Art Association-Anderson Galleries, Inc.

On the afternoons and evenings of December 2 and 3, the library of the Honorable Frederick W. Lehman of St. Louis will be sold. It goes on view November 26. Mr. Lehman, having been an assiduous collector for many years, obtained first editions of Emerson, Hawthorne, Longfellow, Lowell, Whittier and others not to be found in libraries more recently formed. His Dickens items are particularly important, including unique and excessively rare items in the first editions.

On the evenings of December 4 will occur the dispersal of original drawings collected by V. Winthrop Newman of New York City. This includes examples by Morland, Rowlandson, Cosway, Millais, Blake, Rossetti, Burne-

Jones, Girtin, Lawrence, Gainsborough, Landseer, Van Dyck, Van de Velde, Fragonard, Isabey, Vernet, Alberti, Veronese, Michelangelo, Canaletto and others. The exhibition will begin November 29.

On the afternoon of November 29 will also be on view the paintings, antique furniture and art objects from the collection of Mr. and Mrs. Claus A. Spreckels, to be sold on the afternoons of December 5 and 6.

This magnificent collection has been formed with loving care over a period of many years, largely by purchase through the most prominent and internationally known art dealers. It is to be sold because the Villa Baratier on the Riviera where it has been housed is about to change ownership. Among the notable items are a splendid commode by Jacques Pierre Latz and another by the celebrated Maurice Knopp, a Topino secretaire and tapestry chairs by Nicolas Blanchard. The paintings include a fine Hoppner, a Drouais and a Diaz. There are Chinese

and European porcelains and old Saxe, as well as a marble "Madonna" by Canova, two Bacchic satyrs by Coustou, the nymph "Erigone" in marble by Pierre Julian and a number of fine bronzes. Many of the items have passed through famous collections.

Another important collection to go under the hammer comes from the Paris residence of Madame La Comtesse de la Beraudière and includes paintings, fine furniture, art objects and bibelots. The furniture is notable in fine examples of the early XVIIIth century, among which are an extraordinary suite of tapestry-covered child's furniture of the Louis XVI period, and a very important writing table with mounts by Jean Jacques Caffieri.

Among the paintings, the following artists are represented: Peter Brueghel, Van Dyck, Rembrandt, Verpronck, Velasquez, Largillière, Goya, Chardin, Clouet, de Kayser, Moro, Boucher, Botticini, El Greco, Dirk Bouts, Nattier, David, Peter Paul Rubens, Renoir, Oudry, Prud'hon, Gerard Terborgh and others.

There is also a carved statue by El Greco, a carved marble head by Annibale Carracci and a carved marble bust by Jean Jacques Caffieri.

This important and unusual collection will be sold on the afternoons and evenings of December 11 and 12 and the afternoon of December 13 and it will be exhibited beginning December 6.

Finally a collection of sculpture, garden ornaments, paintings and bibelots and Graeco-Roman silver items, collected by Karl Freund, will be sold on the afternoons of December 18, 19 and 20. It will go on exhibition December 13.

The Graeco-Roman silver group of the Pre-imperial period includes rare jewelry, important statuettes and other art objects, while Graeco-Roman terra cotta, Italian sculpture of the XVIth century, and a pair of heroic groups in bronze and iron are among the interesting individual objects.

RESULTS OF AUCTION SALES

ROSS COLLECTION

American Art Association-Anderson Galleries—English and French period furniture and Georgian silver, the collection of Mrs. J. K. L. Ross of Montreal, was sold on November 13, 14 and 15, bringing a grand total of \$86,148. Important items and their purchasers are as follows:
75—Pair Worcester decorated porcelain

vases, XIXth century; Mrs. T. R. Cowell\$180
133—Pair silver candelabra in the Georgian taste; Hawksworth, Eyre and Co., Sheffield, 1891; Count P. L. Pieri.....\$280
167—Three gilded bronze statuettes, on decorated lacquer thrones, Ming period; H. Burlingham\$150
219—Regence oak chest of drawers, French, XVIIIth century; Mrs. W. K. Dick\$180
226—Louis XV carved and laqué bedstead, Venetian, XVIIIth century; C. M. Dick\$450
340—Six crown derby decorated bleu du Roi porcelain dishes, prior to 1840; A. Rudert, Agent\$500
353—Twenty-two crown derby decorated bleu du Roi porcelain dessert plates, prior to 1840; A. Ribblesdale\$594
136—William and Mary inlaid walnut low-boy, English, late XVIIIth century; H. E. Russell, Jr., Agent\$1,025
143—Three Hepplewhite carved mahogany and crimson damask side chairs, English, XVIIIth century; Mrs. H. D. Jones\$525
144—Louis XIII turned walnut banquettes in XVIIIth century crewel embroidery; W. W. Seaman, Agent\$575
160—Set of twelve Hepplewhite needlepoint and carved mahogany armchairs, English, XIXth century; N. Henderson\$1,380
529—Twelve silver dinner plates, French, about 1760-80; Miss A. Linah, Agent\$1,200
532—Pair George III silver wine coolers, by Paul Storr, London, 1811; Leo Elwyn & Co.\$1,550
612—Pair Queen Anne walnut and petit point side chairs, English, early XVIIIth century; W. W. Seaman, Agent\$2,350
615—Louis XV carved walnut canape, in gros and petit point needlework, French, XVIIIth century; Seidlitz & Van Baarn\$1,750
616—Pair Louis XV carved walnut bergères, in gros and petit point needlework, French, XVIIIth century; Seidlitz & Van Baarn\$1,750
624—Queen Anne needlepoint walnut and chestnut settee, English, XVIIIth century; J. E. Uihlein\$1,000
628—Queen Anne carved walnut china cabinet, Dutch, early XVIIIth century; Reed Albee\$1,150
631—Sheraton mahogany extension dining table, English, about 1800; Reed Albee\$2,100
641—Antwerp grotesquerie, tapestry, late XVIIth century; Leon Medina\$1,300

ORIENTAL RUGS IN PARIS SALE

PARIS—A sale of fine old and modern Oriental carpets, from Persia and Asia Minor, as well as silk carpets from China was held on November 10 at the Hotel Drouot. 17,000fr. was obtained for a large Persian (Ferahan) carpet, 5,000fr. for a Persian carpet in silk (Kachan), 4,100fr. for a Khorasan carpet, 5,150fr. for a Chinese carpet, 3,650fr. for a Boukhara carpet, and 4,500fr. for a silk carpet from the province of Samarkand.

CORRECTION

It is Harold Weston, not Edward Weston, who is exhibiting at the Montross Galleries through November.

WE PRINT
LITHOGRAPHS
for ARTISTS
No Order Too Small French Mat Printing
MAIL ORDERS ATTENDED TO
LITHOGRAPHY EASILY EXPLAINED
J. FRIEDLAND, 55 E. 9th St.
Telephone: STUYVESANT 7382

The Monarch of the Boardwalk!

It is glorious in Atlantic City

Spend a weekend or longer at the Ambassador, a great modern hotel of international atmosphere—in a particularly fine location.

685 rooms—685 baths.
Indoor Sea Water Swimming Pool. Special Fall Rates Now. European Plan. Single (daily) \$5 to \$12. Double (daily) \$8 to \$14. Single (weekly) \$30; Double \$48.

Some ownership as Ambassador Hotels in New York, Los Angeles and Palm Beach.

The **AMBASSADOR**
ATLANTIC CITY, N. J.

NEW YORK LOS ANGELES PALM BEACH

METROPOLITAN Galleries

578 Madison Avenue, New York

PORTRAITS and LANDSCAPES

of the

ENGLISH XVIII CENTURY
DUTCH XVI and XVII CENTURY
SPANISH XVII CENTURY
VENETIAN XVI CENTURY

ALSO EARLY AMERICAN
and CONTEMPORARY ART

Dealers and Collectors
are invited
to visit our galleries
or communicate with us
regarding purchase or sale of
paintings or collections

MARGRAF & CO.



Unter den Linden 21

The building erected about 1780

ANTIQUITIES—OLD FURNITURE
TAPESTRIES

BERLIN W. 8,

Unter den Linden 21

Catalogue with 60 illustrations upon request



FRUITWOOD SECRETAIRE LOUIS XVI PERIOD
Included in the Snyder-Aveline sale at the Plaza Art Galleries on
November 28 and 29

ITALIAN LETTER

by K. R. Steege

Professor Enrico Mauceri, the new director of the Gallery of Bologna, has been working zealously in setting the many treasures of the collection in order, some of which have been rather neglected during the past. A day or two ago, while he was investigating a room used as a place of deposit, he had the good fortune to make two important discoveries. One of these was an authentic design in color by Correggio, the other, a portrait in oil of an old man from the brush of Guido Reni.

Professor Mauceri has made the following statement in regard to these finds.

"The Correggio design," he said, "represents the Virgin who extends her arms to the Child. At the side is an imposing figure of St. Joseph. The color is in a perfect state of preservation. The dimensions are twenty-two centimetres by thirty. The design, which is of great value, owing to the rarity of sketches by this painter, came to light in a pile of other important designs heaped up in a cupboard."

"As to the picture by Guido Reni, representing an old lady who bears a resemblance to the mother of the great painter, I can say that the fineness of the color, with its predominating light blue, and the technique of the work preclude any doubt as to the exactness of the attribution."

The Correggio design has been given a worthy place in the room of Raphael and of Parmigianino. The Guido Reni painting has not yet been exhibited inasmuch as it is to be placed in a frame, and transferred to a fresh canvas. Its dimensions are 34 by 27.5 centimetres. Signor Ugo Ojetti is expected to arrive in Bologna within a few days to see these new treasures.

The Italian Society of Authors and Publishers has decided to give a prize of 5000 lire for the best criticism of the organic character of the XVIIth Biennial Exposition of Venice.

The decision of the Podestà of Venice, Doctor Mario Alvera, has been approved for the appointment of an inspector of fine arts under the city government, and Doctor Nino Barbanini has now been nominated.

The Podestà was influenced in this idea by the fact that such an official is no less needed in Venice, than in Rome, Florence, or Milan. The amount of work required is too much for the municipal government to handle. A special person is needed to keep an eye on the magnificent artistic patrimony and to keep in touch with the intense artistic life of the present day, as well as to treat with private individuals or societies.

There has just been opened in the Museum of Palermo a room reserved for the plastic works taken from the recent excavations of the Doric temple of Himera in Sicily. Among these is a superb group of leonine heads from the moulding of the temple, a work of extraordinary artistic value. Fifty-six of them have been recovered, a unique fact in the history of archaeological discoveries.

In the large and well lighted sala a bench in stone around the sides supports parts of a cornice, each ornamented with a lion's head. Standing out against a dark blue background and reconstructing before our imagination the original effect of the decorations of the Greek temple as it rose against the horizon, this group of works is composed of six, five and three compositions. Fundamentally, the plastic model of the works is one, but all created by artist hands, each has its own form and expression. Here is one which is angry and confused, another nobly serene, and still another as inscrutable as a sphinx.

The excavations were finished last July, and it has taken only two months to make the necessary restoration of these sculptures, which were removed in fragments, and to set them in place in the museum.

EXHIBITION AND SALE AT

PLAZA ART GALLERIES INC.

9-13 EAST 59TH STREET, NEW YORK

AT AUCTION

A FINE COLLECTION OF
FRENCH ANTIQUES

BY ORDER OF

HELEN M. SNYDER

FINE OLD FURNITURE
11 EAST 57th STREET AND

MAURICE AVELINE
OF PARIS, FRANCE

Included in the sale are French Antiques of the Louis XV, Louis XVI, Directoire and Empire Periods. There will also be a Collection of Biedermeier Furniture.

Catalogues Sent Free on Request

ON EXHIBITION

SUNDAY, NOV. 23rd from 2 to 5 P. M.
and DAILY UNTIL SALE TIME from 9 A. M. to 6 P. M.

PUBLIC SALE

FRIDAY AND SATURDAY, NOVEMBER 28th and 29th

The sales will be conducted by Messrs. E. P. and W. H. O'Reilly

FERARGIL

FINE PAINTINGS
and SCULPTURE

FREDERIC N. PRICE
President

63 EAST 57TH STREET, NEW YORK

C. W. Kraushaar Art Galleries

680 Fifth Ave. New York

PAINTINGS - ETCHINGS
and BRONZES

by Modern Masters
of American and European Art

FREDERICK KEPPEL & CO.

On Exhibition

ETCHINGS
BY

KERR EBY
16 East 57th St., New York

The Pennsylvania Academy of the Fine Arts

BROAD & CHERRY STREETS
PHILADELPHIA

The Oldest Fine Arts School
in America

DRAWING, PAINTING,
ILLUSTRATION, SCULPTURE

Illustrated Booklet
Address Eleanor A. Fraser, Curator

London
Osaka
Peking



Kyoto
Boston
Shanghai

YAMANAKA & CO.

680 Fifth Ave., New York

WORKS OF ART
from
JAPAN AND CHINA

SCHULTHEIS GALLERIES

Established 1888

142 FULTON ST., NEW YORK

PAINTINGS

by American and Foreign artists
Mezzotints - Etchings

Calendar of Exhibitions in New York

Ackerman Galleries, 50 East 57th St.—Water colors of Charleston and the South Carolina coast by Alice Ravenel Huger Smith, through November.

Thomas Agnew & Sons, 125 East 57th St.—Paintings and drawings by old masters.

American Art Association, Anderson Galleries, Inc., 30 East 57th Street—Portraits by John Wells and portraits (in pastels) by Harry Solon, November 25 until December 6.

The American Lithographic Company, 52 East 19th Street—Recent works by Leon Carroll and Major Felten, until December 1.

An American Place, Room 1700, 509 Madison Avenue, near 53rd Street—Fifty watercolors of New York and Mexico by Marin, through November.

Arden Gallery, 460 Park Avenue—Water colors of New Orleans by Douglas Brown, through December 3. Munson collection of historical miniatures and portraits in wax, throughout the month.

Argent Galleries, 42 West 57th St.—A general exhibition by the National Association of Women Painters and Sculptors, through November 29.

Art Center, 65-67 East 56th St.—In the Opportunity Gallery work selected by Guy Pène du Bois, until December 10. Work of members of the New York Society of craftsmen, permanent, and Mexican craftwork, semi-permanent. Modern Mexican painters. Wood engravings by Clara Leighton, A.R.E., through November 29. The John Hays Hammond collection of early American glass, through December 5. Paintings by Margaret Train Embrée, through November 29. Paintings by Maria Izquierdo.

Babcock Art Galleries, 5 East 57th St.—Paintings by Harold English, Oscar Giehrich, Norman Mason and Clinton O'Callahan, through November 29.

Balzac Galleries, 102 East 57th St.—Modern masters. Exhibition of work by Gavarni, through November 29.

John Becker Gallery, 520 Madison Avenue—Drawings, gouaches, tapestries and rugs by Lurcat, until December 1.

Belmont Galleries, 576 Madison Ave.—Primitives, old masters, period portraits.

Boehler & Steinmeyer, Inc., Ritz Carlton Hotel, Suite 729—Paintings by old masters.

Bonaventure Galleries, 536 Madison Ave.—Autographs, portraits and views of historical interest.

Bower Galleries, 116 East 56th St.—Paintings of the XVIIth, XVIIIth and XIXth century English school.

Brooklyn Museum, Eastern Parkway—Permanent collections. Summer exhibition of sculpture continued until December 1. Japanese exhibition. Drawings by Professor Carl von Marr, through November. Modern woodcuts and color prints from the National Gallery of Canada, through November. Sixty drawings of early Ohio and Alabama doorways by Milton Smith Osborne, to December 1.

Brownell-Lambert & Son Galleries, 106 E. 57th Street—Modern interiors, decorative arts, paintings, screens, sculpture. Special exhibition of prints by Rosella Hartman.

Brunner Gallery, 55 East 57th Street—Paintings by Pierre Roy, through December 20.

Burchard Galleries, 15 East 57th Street—Animal motives in early Chinese art, until December 31.

Butler Galleries, 116 East 57th St.—Sporting and decorative paintings, lithographs by Currier and Ives, through November.

Carlberg & Wilson, Inc., 17 East 54th St.—Exhibition of XVIIIth century English and French portraits, primitives and sporting pictures.

Ralph M. Chait, 600 Madison Ave.—Exhibition of Scythian bronzes and Han pottery.

Charles of London, 730 Fifth Ave. (the Heckscher Building)—Paintings, tapestries and works of art.

College Art Association, 20 West 58th St.—Representative American paintings, November 24 through December 3. Mondays, Wednesdays and Fridays, from 3 to 5 p.m.

Contemporary Arts, 12 East 10th Street—Etchings and lithographs by the Etchers' Guild, through December 6.

Daniel Gallery, 600 Madison Ave.—Group exhibition through November.

Delphic Studios, 9 East 57th St.—Works of Orozco and Merida. Oil paintings, water colors and fruits by Esther Presoir, through November 30.

Demotte, Inc., 9 East 78th St.—Sculptured portraits through the ages, through December 13. Paintings by Chagall, through December 6.

Downtown Gallery, 113 West 13th St.—Paintings by Glenn Coleman, through December 6.

A. S. Drey, 680 Fifth Ave.—Paintings by old masters and works of art.

Dudensing Galleries, 5 East 57th St.—Paintings by Olive Benson and sculpture by Jadwiga Bohdanowicz, through November 29. Water colors by M. F. Hite, November 24 through December 6.

Durand-Ruel Galleries, 12 East 57th St.—Paintings by George W. Parker, through November 29.

Ehrlich Galleries, 36 East 57th St.—Glass, sculpture and drawings by Henri Navarre, through November 24.

Ferargil Galleries, 63 East 57th St.—Paintings by H. Amlard Oberteuffer, through November 26. Drawings of Hawaiians by Madge Tennent, November 24 through December 6.

Fifteen Gallery, 37 West 57th Street—Recent paintings by William A. Patty, pictures by members, through December 6.

Fifty-sixth Street Galleries, 6 East 56th St.—Worch collection of Chinese art through November. Sculpture by Mme. Suzanne Silvercray (Mrs. H. W. Farham) and sculpture in marble by Count Hans Harrach of Berlin, through November 29. Paintings by Rabindranath Tagore.

G. R. D. Gallery, 58 West 55th St.—Paintings and drawings by Lillian Prestiss until December. Paintings by Ilya Bolotowsky, Elizabeth Driggs, Sophie Freedman and Sam Weink, through November 29.

Gainsborough Galleries, 222 Central Park South—Old and contemporary masters.

Gallery of Living Art, 100 Washington Square East—Permanent exhibition of progressive XXth century artists.

Pascal M. Gatterdam Art Gallery, 145 West 57th St.—Special N. A. group, including Chase, Blakelock, Hassam, Crane, Davies.

Goldschmidt Galleries, 730 Fifth Ave.—Old paintings and works of art.

Grand Central Art Galleries, 6th Floor, Grand Central Terminal—Members prize exhibition, through November 29.

Hackett Galleries, 9 East 57th St.—"Primitive" paintings made in Mexico by Tamiji Kitagawa, through November 29.

Harlow, MacDonald & Co., 667 Fifth Ave.—Etchings of dogs by Marguerite Kirmse and French engravings and etchings, through November 30.

Marie Harriman, 61 East 57th St.—One man exhibition by Walt Kuhn, to November 26. First one-man show in America of paintings by Edouard Goerg, November 28 to December 19.

Heeramanek Galleries, 724 Fifth Ave.—Very rare XVth and XVIth century Jaina paintings from Western India, until January 1.

P. Jackson Higgs, 11 East 54th St.—Authenticated old masters.

Edouard Jonas Gallery, 9 East 56th St.—Paintings of Paris, Deauville and Cannes by Louis Adlon, through November 30.

Kennedy Galleries, 785 Fifth Ave.—Lithographs by Currier and Ives, etchings and engravings by Decaris, through November.

Keppel Galleries, 16 East 57th St.—Etchings by Kerr Eby, until December 1.

Thomas Kerr, Frances Bldg., Fifth Avenue at 53rd St.—Works of art, paintings, tapestries and antique furniture.

Kleemann-Thorman Galleries, Ltd., 575 Madison Ave.—Prints by Albert Petersen.

Kleinberger Galleries, 12 East 54th St.—Old masters.

Knoedler Galleries, 14 East 57th St.—Special exhibition of etchings by Rembrandt. Paintings by Stewart Carstairs of canals and boats in China, through November 29.

Kraushaar Galleries, 680 Fifth Ave.—Sculpture by Harriette Miller, until December 2.

J. Leger & Son, 695 Fifth Ave.—Paintings by old masters.

John Levy Galleries, 1 East 57th Street—Old masters.

Little Gallery, 29 West 56th Street—Hand wrought silver by Edward E. Oakes and Margaret Rogers, through November 29.

Macbeth Gallery, 15 East 57th St.—American paintings of museum importance, throughout November. Monotypes by Seth Hoffman, through November 24. New set of Mexican etchings by Thomas Handforth, through November.

Macy Galleries, 6th Floor, East Bldg., 34th St. and Broadway—Original old prints and reproductions of English sporting pictures.

Metropolitan Galleries, 578 Madison Ave.—American, English and Dutch paintings.

Metropolitan Museum of Art, 82nd St. and Fifth Ave.—Loan exhibition of Japanese sword furniture, through December 14. Loan exhibition of Japanese peasant art, prints (selected masterpieces) and prints by Winslow Homer. French painted and embroidered silks of the XVIIIth century, through January 18.

Milch Galleries, 108 West 57th St.—Paintings by Joseph Szekely as well as a group of Americans, through November 29.

Montross Gallery, 785 Fifth Avenue—Recent paintings and watercolors by Harold Weston, through November 29.

Museum of French Art, 20 East 60th St.—Lithographs by "Cham," from the Robert Underwood Johnson collection.

Morton Galleries, 49 West 57th Street—Portraits by Norma Jeanne Bernstein, until December 1.

Museum of Modern Art, 730 Fifth Ave.—Exhibition of work by Daumier and Corot, through November 23.

J. B. Neumann, New Art Circle, 9 East 57th St.—Watercolors by Erich Heckel, through December 6.

Newark Museum, Newark, N. J.—American primitive paintings. Celebration of the bi-millennial of Vergil's birth. A loan collection illustrating the chronological development of American paintings. American "primitives."

Newhouse Galleries, 11 East 57th St.—XVIIIth century portraits and landscapes.

Frank Partridge, 6 West 56th St.—Exhibition of old English furniture. Chinese porcelains and paneled rooms.

Pearson Gallery of Sculpture, 545 Fifth Avenue—Animal bronzes by contemporary Munich sculptors, until December 31.

Penthouse, S. P. R. Galleries, 40 East 49th St.—Modern German painters, through December 18.

Portrait Painters' Gallery, 570 Fifth Ave.—Group of portraits.

Potters' Shop, Inc., 755 Madison Avenue—Decorated pottery and glazed sculpture by Carl Walters, through November 30.

Frank K. M. Rehn, 682 Fifth Ave.—Paintings by Allan Tucker, beginning November 24 through December 6.

Reinhardt Galleries, 730 Fifth Ave.—Paintings and drawings by Foulita, through November 28.

James Robinson, 731 Fifth Ave.—Exhibition of old English silver, Sheffield plate and English furniture.

Roerich Museum, 310 Riverside Drive—Recent paintings by Zubiaurre, until November 27. Loan exhibition of paintings by Zak, contemporary American, British and French woodcuts, until November 28.

Rosenbach Galleries, 202 East 44th St.—Antiques and decorations.

Schwartz Galleries, 507 Madison Ave.—Marine and sporting prints, until December.

Scott & Fowles, 650 Fifth Ave.—XVIIIth century English paintings and modern drawings.

Messrs. Arnold Seligmann, Rey & Co., Inc., 11 East 52nd St.—Works of Art.

Jacques Seligmann Galleries, 3 East 51st Street—Recent portraits by Harrington Mann, through December 6.

Silberman Gallery, 133 East 57th St.—Paintings, objects of art and furniture.

Marie Sterner, 9 East 57th Street—Flower paintings by E. Barnard Lintott, through November.

Ton-Ying & Co., 5 East 57th Street—Exhibition of Chinese antique works of art, during November.

Valentine Gallery of Modern Art, 49 East 57th St.—Recent paintings by Lurcat.

Van Diemen Galleries, 21 East 57th St.—Paintings by Venetian masters, through December 6.

Vernay Galleries, 19 East 54th St.—Rare collection of XVIIIth century needlework silk pictures, sporting prints and paneled rooms. Exhibition of Georgian silver and Sheffield plate.

Wanamaker Gallery, au Quatrieme, Astor Place—American antique furniture attributed to Goddard, Townsend, Seymour, McIntire and others.

Weyhe Gallery, 794 Lexington Ave.—Photographs by Apget, November 24 through December 6.

The Weston Galleries, 122 East 57th St.—Antique and modern paintings.

Wildenstein Galleries, 647 Fifth Ave.—Interiors and landscapes by Delaporte, through December 6.

Louis Wine's Collection, the Guitel Montague establishment, 579 Madison Ave.—Silverware and Sheffield plate from collections of distinguished English and Irish families.

Yamanaka Galleries, 680 Fifth Ave.—Works of art from Japan and China.

Howard Young Galleries, 634 Fifth Ave.—Paintings of ships on the sea by Gordon Grant, through November 29.

BRIMO, DE LAROUSSILHE

Works of Art for Collections TAPESTRIES—PAINTINGS

From Early Middle-Age to the Renaissance

34 Rue Lafayette, and
58 Rue Jouffroy (Boulevard Malesherbes)
PARIS



L. Toeque, "Portrait of a Child"

ELISABETH WILDENSTEIN

Lately Elisabeth Paraf

23bis Rue de Berri, PARIS
(Champs-Elysées)

FIRST CLASS
OLD PAINTINGS

FRENCH FURNITURE
(18th Century)

PAUL-GUILLAUME

FIRST-CLASS PAINTINGS

Derain, Matisse, Picasso, Renoir, Cezanne, Modigliani, Manet, Douanier, Rousseau, Soutine, Fautrier, Goerg, Utrillo, Seurat, Chirico, Marie Laurencin, etc., etc.

CHOICE PIECES OF ANCIENT NEGRO ART

59 Rue La Boétie, PARIS

"L'ART MODERNE" S. A. "LA PEINTURE CONTEMPORAINE" S. A.

Correspondents of the
BERNHEIM-JEUNE and GEORGES PETIT Galleries of Paris
33 Haldenstrasse LUCERNE

GALERIE VAN LEER

41 Rue de Seine
Paris

MODERN PAINTINGS

Derain, Dufy, Pascin, Rouault, Utrillo, Krémègne, etc.

AUGUSTUS FRANK

13 Trinità dei Monti, ROME
11 Rue Jules Chaplain, PARIS (VI)

Greek, Roman, Gothic and Renaissance sculpture
Occasionally a worth while picture

Dr. Alfred Gold

French Impressionists

ILLUSTRATED CATALOG
Just Published

5 Victoriast. Berlin, W. 10

J. FERAL

Ancient Paintings

7 RUE ST. GEORGE
PARIS

Charles Pottier

Packer and Shipping Agent

14, Rue Gaillon, Paris

Packer for the Metropolitan Museum
New York

Chas. Kaufmann

Ancient Tapestries, Point
Old Paintings, High Antiques
23 Faubourg St. Honoré, Paris

BABCOCK GALLERIES

5 East 57th Street N. Y.
Paintings—Water Colours
Etchings

M. & R. STORA

Gothic and Renaissance
Works of Art

Paris, 32 Bis Boulevard Haussmann

LOUISVILLE

The exhibition of sculpture by C. S. Paola at the J. B. Speed Memorial has been attracting much attention. Several bas relief were replicas of designs made for the Cathedral of St. John in New York and very interesting were the busts of his parents and of Lincoln. Paola is an Italian born in Palermo and received his early training there and in Rome. His most important work is the Moline War Memorial, a flagstaff with five heroic figures.

Miss Anna Schollan has recently contributed a number of articles to the museum, among which are a hand-woven linen case from Hanover, Germany, made in 1790; a silver medal given by the German government to her father, Joseph Schollan, "For Bravery and Loyalty," upon his return from the burning of Moscow, and a set of stonemason's drawing tools dated 1845, with the guild-book and certificate that accompanied the itinerant workman as evidence of competence. There are also a pair of silver spoons, relics unto the fourth generation, and other trinkets of interest.

ST. LOUIS

Jacques La Grange, who gave an exhibition of his marine and industrial paintings at the Babcock Galleries, New York City, in October, is having an exhibition at the Newhouse Galleries in St. Louis from November 10th to 22nd. Mr. La Grange will be remembered as the artist who is being sponsored by a syndicate of bankers and business men.

MINNEAPOLIS

The print gallery in the institute has been redecorated and a retrospective exhibition of fine prints covering all periods has been installed from the collections owned by the museum. The Hershel V. Jones aggregation, given between 1916 and 1928, alone contains 5000 items. Among the early Italian engravings is "Christ between St. Andrew and St. Longinus" by Mantegna. All of Dürer's famous impressions are included. Well represented also are Schongauer, Van Leyden, Rembrandt, Van Ostade, Van Dyck, Caneletto, Duvel, Gourmont, Goya and J. R. Smith, the English mezzotint engraver of the XVIIIth century. Of the XIXth century, the institute likewise through the Jones gift owns 242 Seymour Haden's, most of Meryon's Paris set and a large representation of Whistler's work, as well as prints by Cameron, Pennell, Bellows, Legros, Lepere and Zorn. Through the generosity of Mrs. Charles C. Bovey, 3300 Daumiers have come to the institute, and through that of Mrs. George C. Douglas, 239 Timothy Coles.

BOSTON

From the large and important collection of textiles in the Museum of Fine Arts, Boston, there has been selected a group of distinguished embroideries which are on display in the Special Exhibition Gallery of the New Wing until December 14. The Museum examples have been supplemented by various loans from private collectors.

The custom of throwing a selected group of related textiles into prominence by special display has come about at the Museum of Fine Arts through the desire to give the general public an opportunity to see examples not ordinarily on display, either because of lack of space or because the pieces are too rare and fragile to be subjected to prolonged exposure in the galleries.

The particular group on view this season consists of embroideries in silk and metal on grounds of silk, cotton, or fine muslin. Dating from the XVth to the early part of the XIXth century, they illustrate some of the most beautiful examples produced within these centuries by the needleworkers in the Mediterranean countries—Italy, Spain, Morocco, Algeria and the Greek Islands. The examples are widely diversified in design, color, and in types of stitches. For the most part they illustrate the survival of traditional patterns and technique among people who saw few changes in the manners and customs of their lives over a long period of time.

The Turkish examples fall into a group characterized by freedom of drawing and by gentleness and charm of coloring in which metal and silk are freely combined. Embroideries from the Greek Islands have, for the most part, small patterns with regular balanced arrangements and colors like those of the Algerian scarfs, which approach the deep blues, reds, and greens of Persian carpets. Moroccan embroideries in the exhibition are of two types, those worked in the small feathery stitch with dark blue or yellow thread on a white ground and those embroidered in large rounding flower forms in various shades of silk. Quite different in character are the sophisticated Italian and Spanish embroideries made for the princes of the Church in the XVth and XVIth centuries. The fashion of the period determined the design of these examples but the fine couching in gold thread and the skillful combinations of silk are witness to a long tradition in fine needlework. Especially distinguished is a chalice veil embroidered in gold relief lent by the Boston Athenaeum, and three chasubles. Some rare examples of Spanish and Italian red and white work of the same period are represented also.

MINNEAPOLIS

More than forty landscapes and portraits by the foremost English painters of the XVIIIth century are on view at the Minneapolis Institute of Arts. They have been lent to the institute by the leading dealers of New York and Chicago and by several local collectors. The assemblage includes excellent examples not only of Reynolds and Gainsborough, but of Hoppner, Raeburn, Romney, Opie, Cotes, Cosway and Lawrence, and of William Beechey, who was the last upholder of the great tradition, finally overwhelmed by the banalities of the Victorian period.

George Morland and Richard Wilson, who has been called "the father of English landscape painting," are both represented.

Mr. George D. Pratt of Pratt Institute in Brooklyn, has given to the Minneapolis Institute a group of Near Eastern objects from his own private collection to supplement certain deficiencies which he noted last year when he visited Minneapolis.

One of the outstanding items in the gift is a group of six extremely fine Indian miniatures, portraying XVIIIth century princes and priests and with the Indian miniatures recently bequeathed to the Institute by Miss Lily Place form an interesting starting point for the study of this art.

Among the other objects presented by Mr. Pratt are a XVIth century Chinese plate of the green called celadon, and a XII-XIIIth century Rakka bowl of curious shape, having been squeezed in the firing. Then there is a blue and white, "semi-porcelain" Persian plate, as well as number of textiles, a Turkish sword of the XVIIIth century and twenty-eight contemporary French medals.

LOS ANGELES

The Stendahl Art Galleries is holding until November 30 an important exhibition of American landscapes. The artists represented are the following: George Inness, Elliott Daingerfield, Thomas Moran, Gardner Symons, William Keith, Leonard Ochtman, Henry Ranger, Carlton Wiggins, Charles M. Dewey, Ben Foster, Birge Harrison, Edward W. Redfield, Charles H. Davis, William Ritschel, Howard Pyle and Albert Groll.

CINCINNATI

The November attraction at the Cincinnati Art Museum is a juryless local show in the fine and applied arts. Paintings and sculpture predominate, representing the work of local artists already well known to the public, as well as the achievements of younger men and women. Though academic painting is represented, a general trend is evident toward contemporary ideals in color and design. In the decorative arts also the modern spirit prevails, and especially in the textiles.

The print department has hung for exhibition through November and early December the important Edwin Seagood collection of woodcuts, engravings and etchings by the early Italian and German masters. Rare examples and states are numerous in the exhibit. Dürer, Hirschvogel, the master of the Rat-Trap, Altdorfer, Schongauer, Pollaiuolo, Mantegna and Campagnola are represented by fine prints. Van Dyck portraits and a large group of Rembrandts complete the show.

December will bring to the museum an exhibition of modern Japanese prints, modern European and American XIXth century prints, and paintings of André Derain.

SAN FRANCISCO

The exhibition of paintings and drawing by Diego Rivera has been postponed at the California Palace of the Legion of Honor. It will open December 14.

Some twenty canvases are being shown in the California room of the same building, the work being fairly distributed between San Francisco and southern California artists.

The Legion is likewise showing until December 19, an exhibition of Gothic and Renaissance tapestries and sculpture.

A second exhibition of facsimile reproductions of XVth and XVIth century drawings from the old masters in the Uffizi, has been opened at the California School of Fine Arts.

A new organization to be called the San Francisco Art Center will open galleries on Montgomery Street, with bi-monthly exhibitions, and an added feature of a circulating library of paintings, water colors and drawings.

BUFFALO

The Albright Gallery in Buffalo was founded twenty-five years ago and to celebrate this anniversary has staged a number of important exhibitions. At present, through December 6, the gallery is presenting sculpture by Gaston Lachaise, satirical etchings by Will Dyson, woodcuts and blockprints by Leo J. Meissner and etchings and drawings by J. W. Schwanekamp. Also current but continuing through December 13 are an international group of flower studies and a group of paintings by Manet, Berthe Morisot, Degas, Andre, Mary Cassatt, Brock, Matisse, Picasso, Lautrec, Pissarro, Guillaumin, Cezanne and Modigliani. The flower studies range from canvases by La-Tour, Monet and Van Gogh to Dufresne and Derain among the French. Lin-tott appears among the English, Pruna among the Spanish, and among the Americans there are Eugene Speicher, Charles Rosen, Dudley Murphy, Nan Watson, Mary Mason and Eva Bernstein. Other exhibitions scheduled will be a retrospective one-man show of the Buffalo craftsman, John Grabau, whose book-bindings are to be found in some of the finest libraries in the country. This will take place in December.

The Gallery has also opened a new room intended for the display of prints or for one-man exhibitions by local artists.

The second print show of the season will open on November 23 with a group of drawings by old masters and moderns, woodblocks by Norman Kent and etchings by Anton Schutz.

MUSKEGON

Through the courtesy of Mr. Sarkis H. Nahigian of Chicago, the Hackley Gallery of Muskegon, Michigan, is exhibiting during November a part of his notable collection of Oriental carpets. Most striking is the large court carpet from Persia, dating from the early XVIIIth century, in which the flower and arabesque treatment are undoubtedly of Chinese influence. An Isfahan dating from the early XVIIIth century is another important piece. Two fine Ghordez carpets of the XVIIIth and XIXth centuries are also to be seen.

The collection of Paisley and Cashmere shawls shown in an adjoining gallery for the most part have been lent by residents of Muskegon, although some of the pieces belong to the Nahigian collection.

NORBERT FISCHMANN GALLERIES

MUNICH, Briennerstrasse 50 b (opposite Schiller-Monument)

OLD PAINTINGS

GOTHIC SCULPTURES

BELMONT GALLERIES

576 Madison Ave., N. Y.
Old Masters
Portraits of All Periods
Primitives of All Schools
Paintings Bought
Paintings Authenticated

MACBETH GALLERY

PAINTINGS
BY AMERICAN ARTISTS
ETCHINGS

WILLIAM MACBETH, Inc.
15 East 57th St. New York

SCHWARTZ GALLERIES

Marine and Sporting Paintings
Etchings by the Modern Masters

Mezzotints in color by S. ARLENT EDWARDS

507 MADISON AVENUE NEW YORK CITY
Between Fifty-Second and Fifty-Third Streets

The Clapp & Graham Company

514 Madison Ave., New York
OLD and MODERN PAINTINGS
and WORKS of ART
Estates Appraised or Paintings Bought

L. ORSELLI

Italian Antiques
3 Borgognissante
FIRENZE, ITALY

HEINEMANN GALLERIES

LENBACH PLATZ 5 & 6, MUNICH

HIGH CLASS PAINTINGS
ANCIENT and MODERN

HANSEN GALLERIES, Inc.

SCHWEIZERHOFQUAIS, LUCERNE

PICTURE REFLECTORS



THOMAS J. KERR

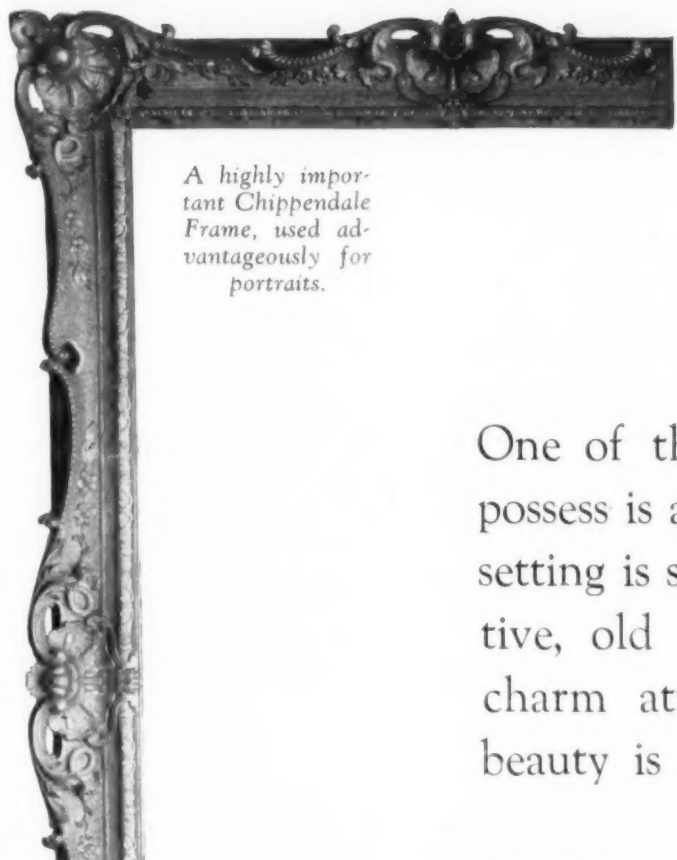
formerly with
DUVEEN BROTHERS

IMPORTANT PAINTINGS BY OLD MASTERS
ANTIQUE WORKS OF ART

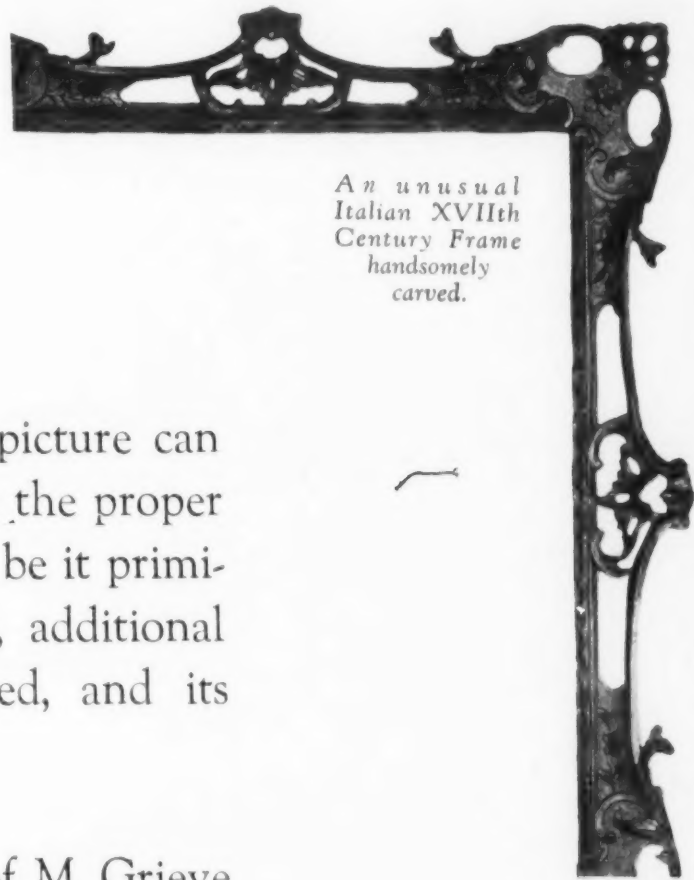
TAPESTRIES FURNITURE
The Frances Building, 5th Ave. at 53d St. New York

THE PERSONALITY OF A FRAME LEND'S BEAUTY AS WELL AS IMPORTANCE TO A PICTURE

of
ANY
PERIOD



A highly important Chippendale Frame, used advantageously for portraits.



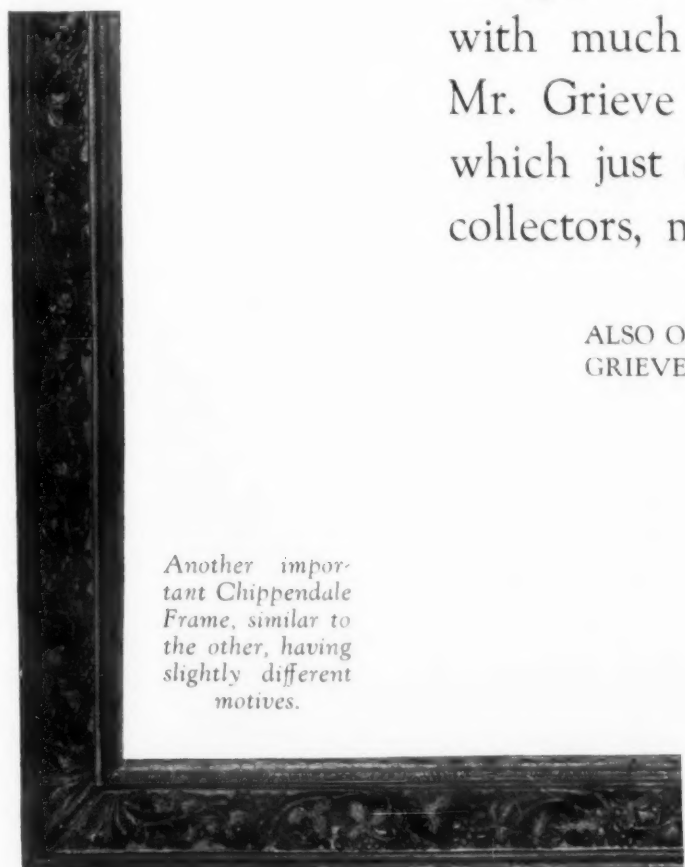
An unusual Italian XVIIth Century Frame handsomely carved.

One of the finest complements a picture can possess is an attractive frame. When the proper setting is selected for a work of art, be it primitive, old master or contemporary, additional charm attends the subject depicted, and its beauty is enhanced greatly.

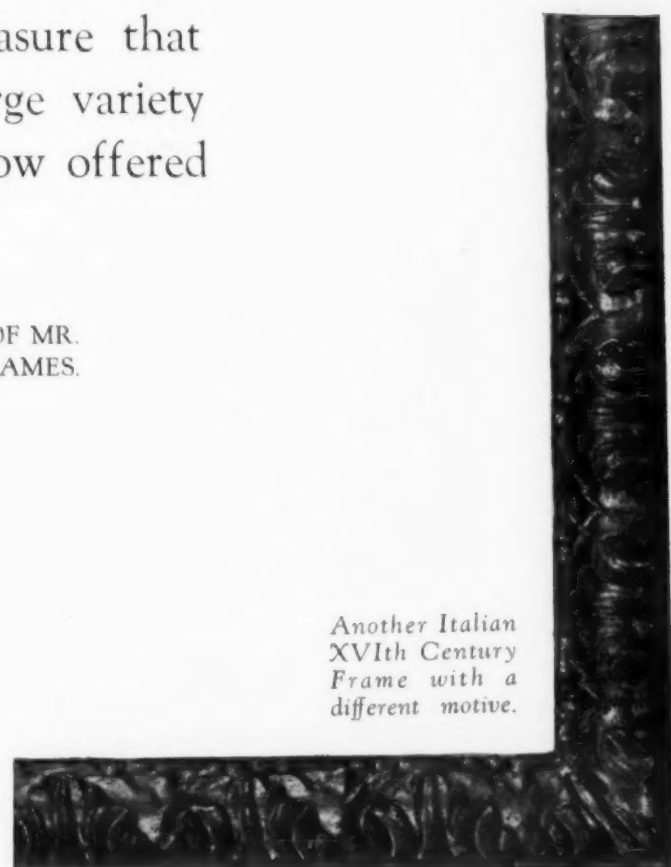
Mr. Maurice Grieve, of the House of M. Grieve Company, has just returned from abroad, where his labors toward bringing here the finest antique as well as modern frames have met with much success. It is with pleasure that Mr. Grieve announces that the large variety which just came from Europe is now offered collectors, museums and dealers.

ALSO OFFERED IS A CHOICE COLLECTION OF MR. GRIEVE'S FINE MIRRORS AND MIRROR FRAMES.

Mr. Grieve will be pleased to submit his expert advice on the framing of fine pictures to anyone with a framing problem. Your visit is cordially invited.



Another important Chippendale Frame, similar to the other, having slightly different motives.



Another Italian XVIth Century Frame with a different motive.

M. GRIEVE COMPANY

234 EAST FIFTY-NINTH STREET

Member, Antique and Decorative Arts League

NEW YORK CITY

STAIR & ANDREW

OF LONDON



A superb Mahogany Bookcase of beautiful proportions probably designed by Thomas Chippendale and made by Robert Adam. Circa 1780.

A similar bookcase is illustrated in Thomas Chippendale's book "The Gentleman and Cabinet Maker's Director," 3rd Edition, Plate XCIII.

FINE OLD ENGLISH FURNITURE

25 Soho Square
LONDON, W.1

71 East 57th Street
NEW YORK